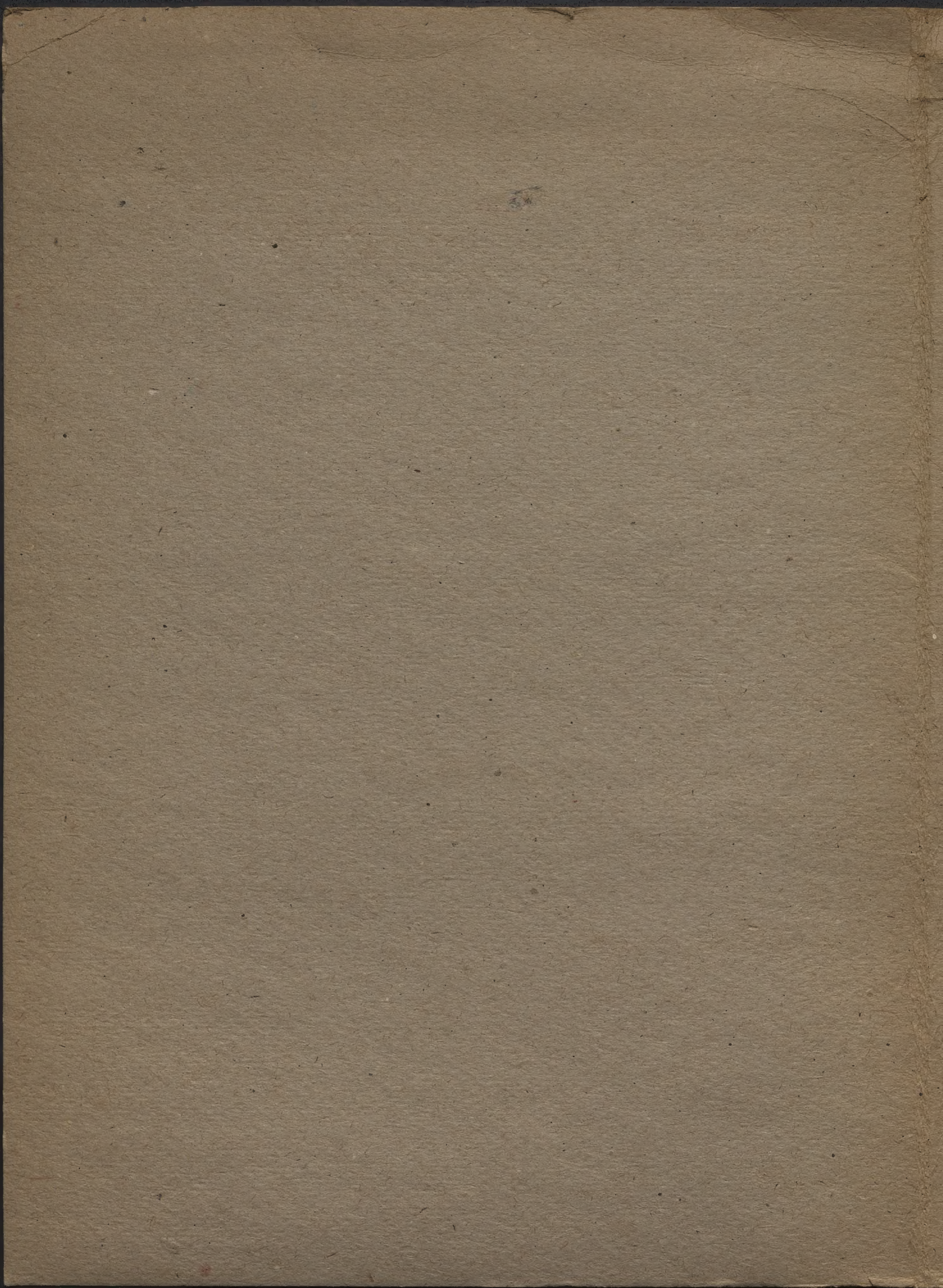


16122

III

musicalia





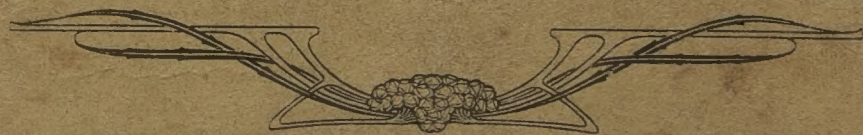


16122 III  
musicalia



Henryk Makowski i Mieczysław Surzyński

# SZKOŁA NA ORGANY



Część I  
Rb. 2 netto

Część II  
Rb. 3 netto

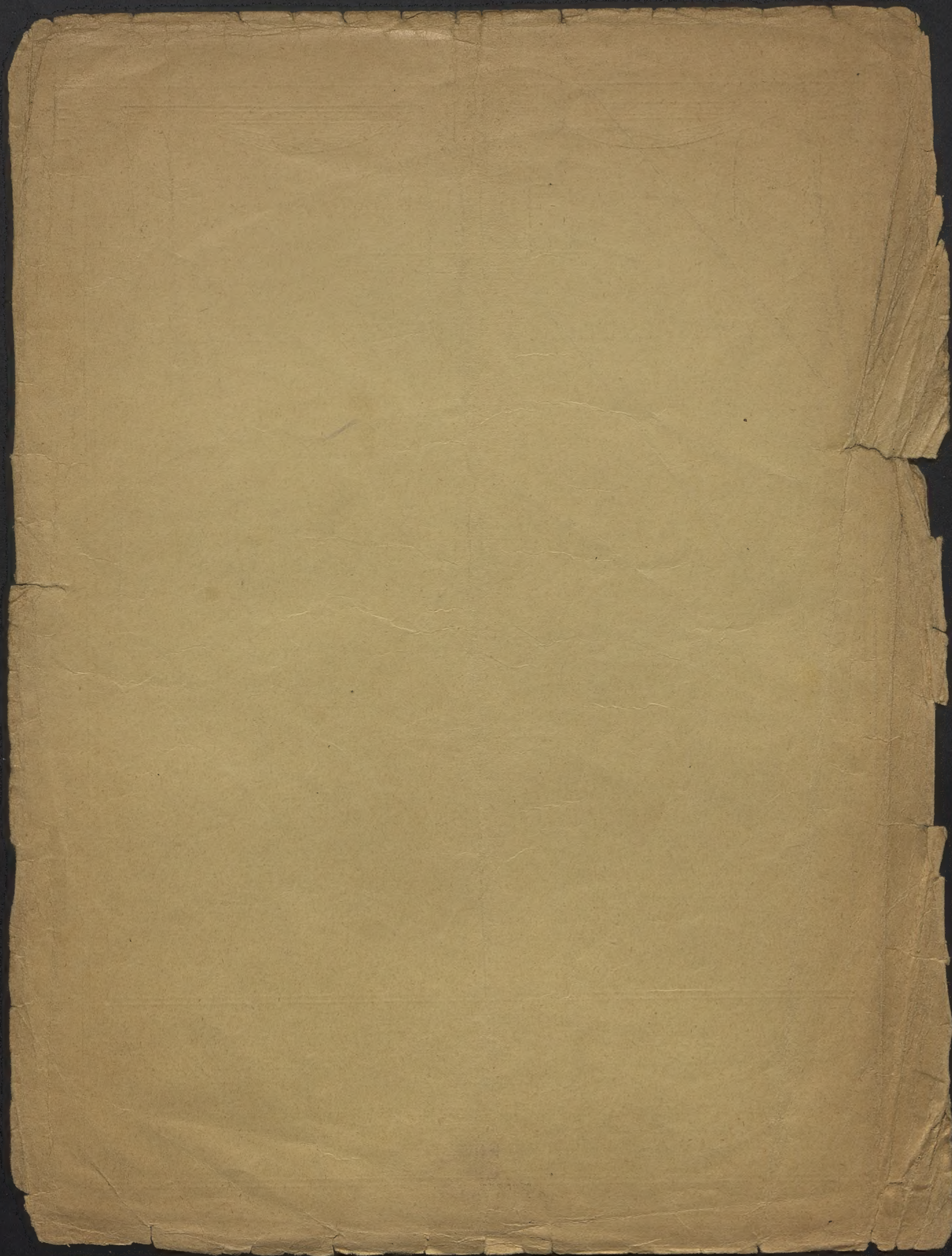
NAKŁAD I WŁASNOŚĆ WYDAWCÓW

Warszawa, Gebethner i Wolff © Kraków, G. Gebethner i Spółka

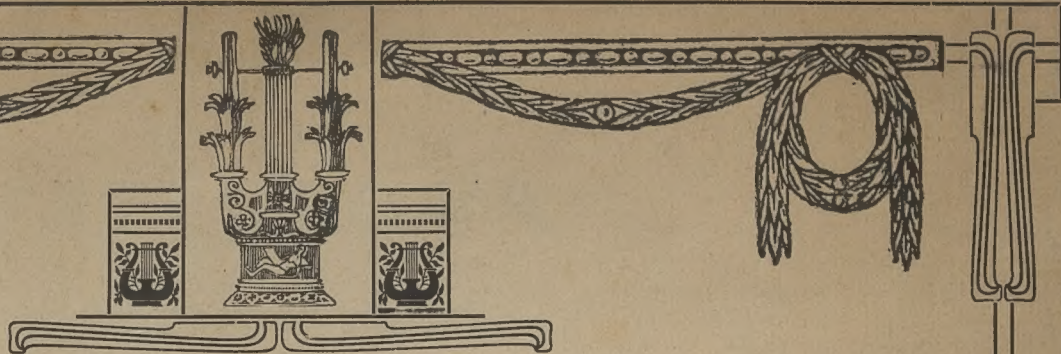
FILJA W LUBLINIE.

Kraków, A. Piwarski i S-ka. — Lwów, Gubrynowicz i Syn, B. Połonicki. — Poznań, M. Niemierkiewicz. —  
Wilno, W. Makowski, J. Zawadzki. — Kijów, L. Idzikowski. — Moskwa, A. Gutheil, J. H. Zimmermann. —  
Odessa, E. Ostrowski. — Petersburg, A. Johansen.









Henryk Makowski i Mieczysław Surzyński

# SZKOŁA NA ORGANY



Część I

Rb. 2 netto

Część II

Rb. 3 netto

NAKŁAD I WŁASNOŚĆ WYDAWCÓW

Warszawa, Gebethner i Wolff © Kraków, G. Gebethner i Spółka

FILJA W LUBLINIE.

Kraków, A. Piwarski i S-ka. — Lwów, Gubrynowicz i Syn, B. Połoniecki. — Poznań, M. Niemierkiewicz. —

Wilno, W. Makowski, J. Zawadzki. — Kijów, L. Idzikowski. — Moskwa, A. Guthell, J. H. Zimmermann. —

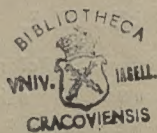
Odessa, E. Ostrowski. — Petersburg, A. Johansen.



16122

III

Mus.



D 1974 m 1069



# PRZEDMOWA.

Wobec braku u nas szkoły, zastosowanej do współczesnego rozwoju gry organowej, ukazanie się tego podręcznika daje możliwość uczącym się nabycia potrzebnych kwalifikacji.

Do rozpoczęcia części pierwszej konieczne jest przynajmniej dwuletnie przygotowanie fortepianowe.

Po skończeniu części pierwszej zaczynają się ćwiczenia z pedałem. Tak pierwsza, jak i druga część, zawiera różnorodny materiał, odnoszący się już to do rozwinięcia gry na manuale, już to do nabycia wprawy w grze pedałowej i w łączeniu wszystkich manualów i pedału.

Przy ćwiczeniach i preludjach nie podawaliśmy regestrów, czyli głosów organowych, zastępując je znakami dynamicznymi: *ff. f. mf. p. pp.*, gdyż niewielka liczba większych u nas organów i względy akustyczne w różnych rozmiarów kościołach rzadko pozwalają skorzystać z oznaczonych regestrów. Wiedzieć głównie trzeba, że normalny dźwięk wydaje ośmiostopowa piszczałka, więc Pryncypał 8'. Flet 8'. i t. p.

O oktawę niżej brzmi 16 stopowa piszczałka: Burdon 16', lub pedałowy Subbas 16' i t. p.

O oktawę wyżej od 8' brzmi piszczałka 4', Flet 4', Oktawa 4'.

Tak 16' jak 4' rejestry służą do stoso-

wnego zabarwienia normalnych rejestrów 8'. Innych dodatkowych rejestrów, jak n. p. Fletów 2', kwint, miksturi t. p., Puzonów 16'. 32'. w pedale—używa się po wyczerpaniu 8'. 4'. 16'. głosów przy fortissimo. Łączenie zaś 8'. 16'. lub 8'. 16'. i 4'. głosów, naśladujących flety, klarnety, oboje, trąbki lub smyczkowe instrumenta, zależy od charakteru kompozycji, wymagającej bądź to ponurego kolorytu i nastroju, bądź też jaskrawych barw.

Zresztą do podanych znaków dynamicznych takich można używać rejestrów:

*ff* = wszystkie rejestry, *f* = wszystkie rejestry bez mikstur, *mf* = Pryncypał 8'. Oktawa 4', albo wszystkie rejestry manualu II. *p* = kilka łagodnych 8' głosów, *pp* = Salicyonał sam, lub z Dolce 4'. Pedał stosownie do manualu: przy *pp*. wystarczy Subbas 16'. przy *p*. Subbas i połączenie z manuałem.

Nadto trzeba pamiętać, że najdźwięczniejszy rejestr solowy nuży, użyty przez dłuższy czas, więc dla różnaitości zaleca się odmiana rejestrów. Przy towarzyszeniu do śpiewu nigdy akompaniament nie powinien zagłuszać śpiewu.

Inne szczegółowe wskazówki i uwagi znajdzie uczeń w poszczególnych rozdziałach.

Autorom, którzy naszą pracę swojemi cennymi utworami wesprzeć i dopełnić raczyli, składamy przy tej sposobności wyrazy szczerej wdzięczności.

*Henryk Makowski*

*i Mieczysław Surzyński.*

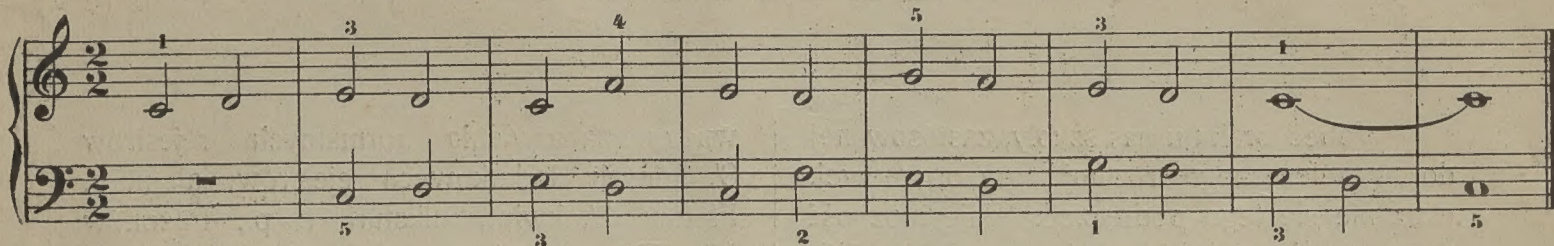


# I. ĆWICZENIA DWUGŁOSOWE.

## 1) OBIEDWIE RĘCE W JEDNAKOWEJ POZYCYI.

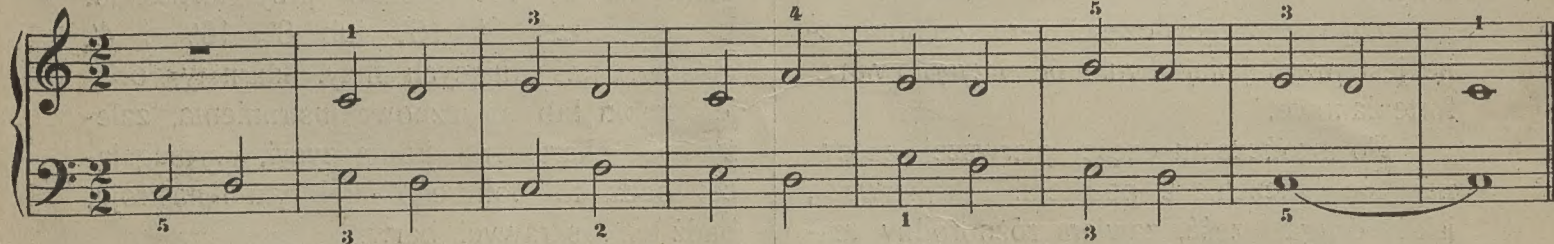
1.

H. M.



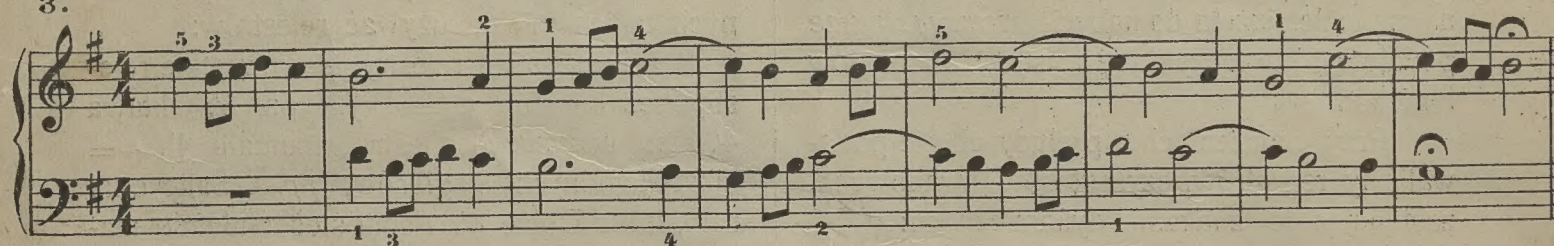
2.

H. M.



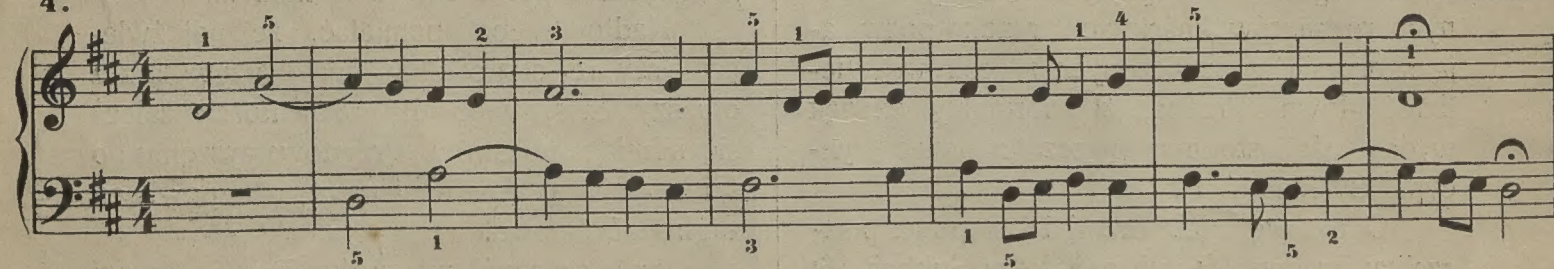
3.

J. Furmanik.



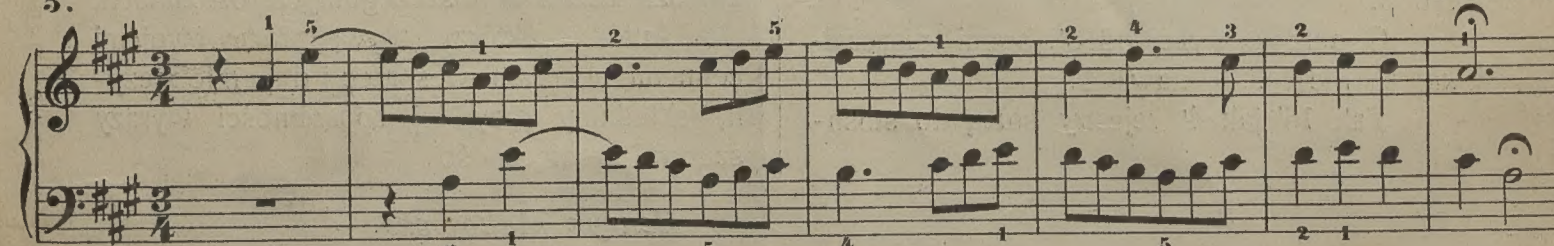
4.

J. Furmanik.



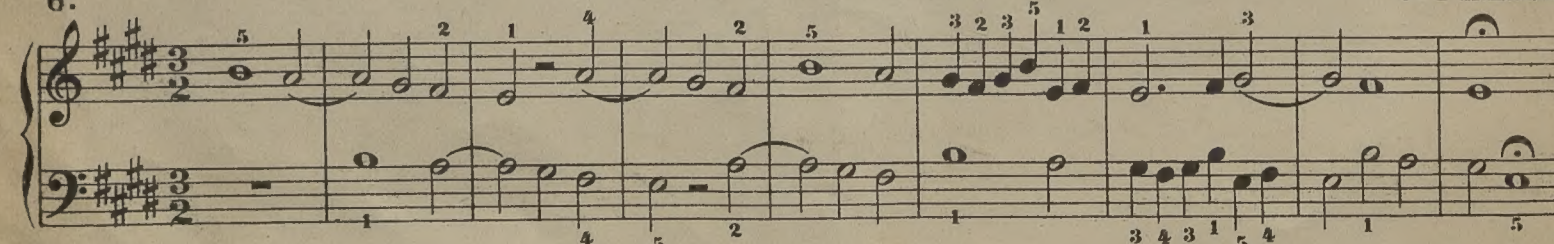
5.

J. Furmanik.



6.

J. Furmanik.

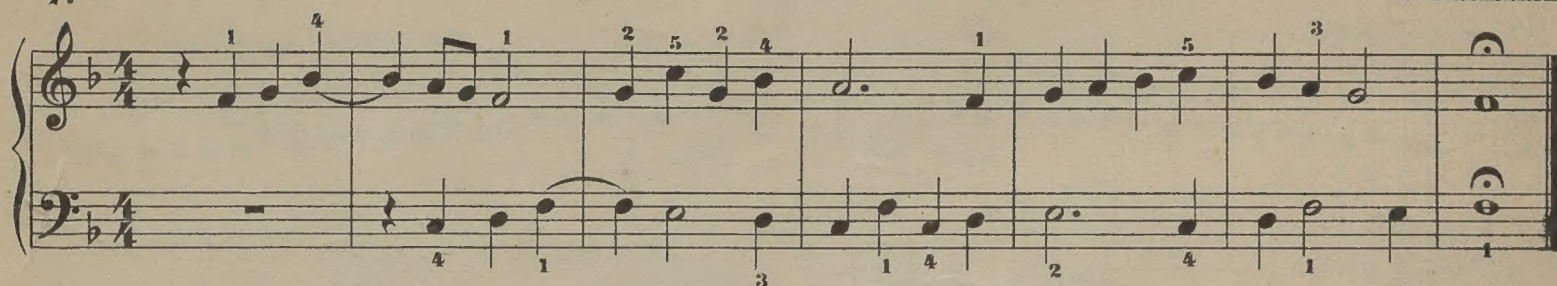




## 2) OBIEDWIE RĘCE W RÓŻNYCH POZYCJACH.

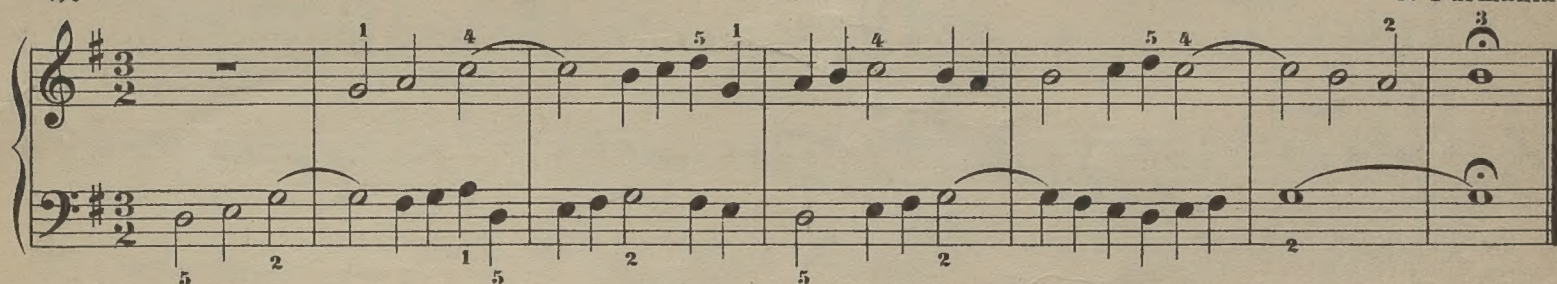
7.

J. Furmanik.



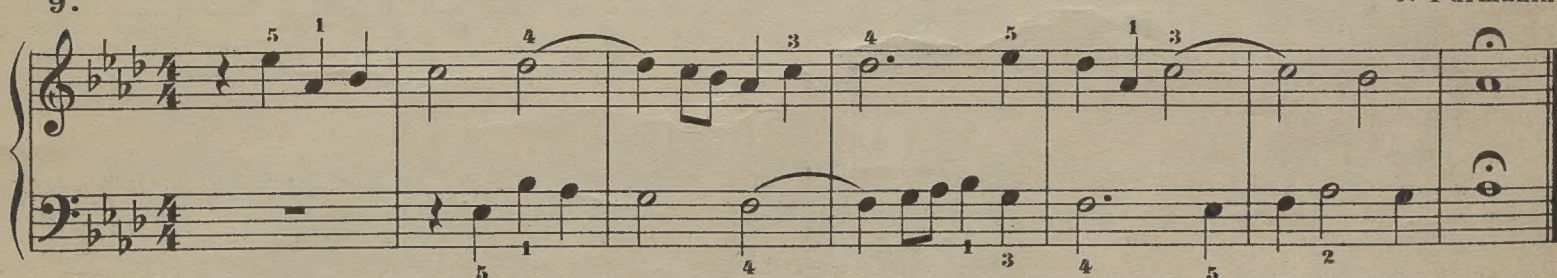
8.

J. Furmanik.



9.

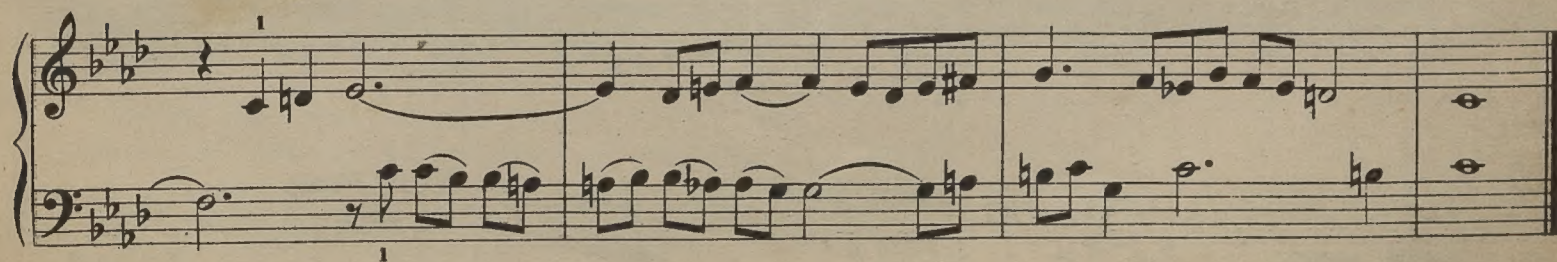
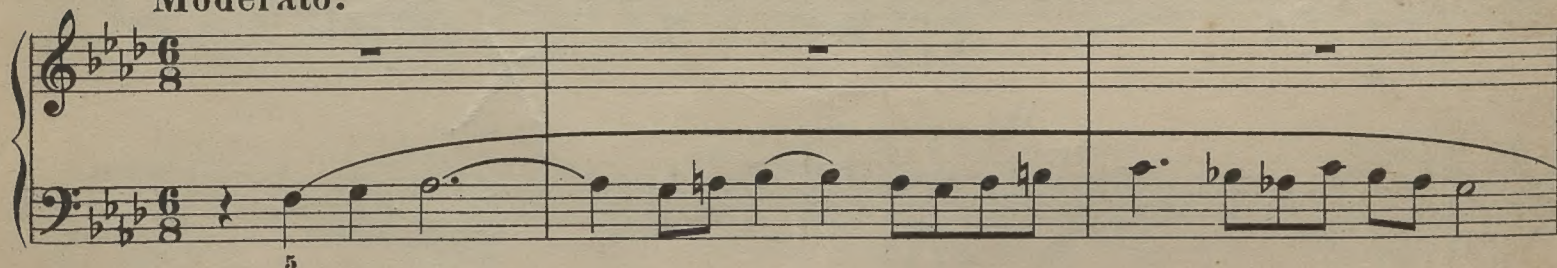
J. Furmanik.



10.

Moderato.

J. S. Bach.





## 3) ROZSZERZANIE I ŚCIĄGANIE RĘKI.

ĆWICZENIA PRZYGOTOWAWCZE. Lewa ręka gra to samo oktawą niżej, co prawa. Cyfry, umieszczone nad nutami, odnoszą się do prawej ręki; cyfry zaś, umieszczone pod nutami, odnoszą się do lewej. Grać z początku przez jedną oktawę, a później przez dwie.

11. a.

b.

c.

d.

e.

f.

g.

h.

i.

k.

l.

m.

n.



o

p.

q

r.

t.

u.

v.

w.

x.

y.

z.

*Uwaga.* Powyższe ćwiczenia należy transponować do innych tonacji (majorowych i minorowych). Palcowanie przy transpozycji pozostaje to samo, co i w tonacji C - dur. Wyjątek pod tym względem stanowią ćwiczenia pod literami: x, y, z. Ponieważ w uczniu, przystępującym do naszej szkoły, przypuszczamy już umiejętność grania na fortepianie w zakresie elementarnym, przeto nie podajemy tu palcowania tych ćwiczeń w innych tonacjach.



$x_{12}$

**Alla breve.**

Ch. H. Rinck.

**Alla breve.**

Ch. H. Rinck

13.

Allegro.

Ch. H. Rinck.

**Allegro.**

Ch. H. Hineck

The musical score is for a piece in 4/4 time, marked 'Allegro.' The key signature is one flat (B-flat). The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The bass staff begins with a bass clef and a key signature of one flat. The music is written in a simple, melodic style. The treble staff contains a series of eighth and quarter notes, with fingerings indicated by numbers 1 through 5. The bass staff contains a series of eighth and quarter notes, with fingerings indicated by numbers 1 through 5. The piece concludes with a double bar line.

14.

Ch. H. Rinck.

[illegible]

15.

J. Seb. Bach.

16.

Herzog.

16. Herzog

4/4

3 3 5 4 3 2 3 4 1 3 1 3 4 2 3

5 3 1 2 4 1 4 3 5 1 3 2 4 1 5 2

17.

J. E. Rembt.



18.

A. G. Ritter.

19. Kanon w dolnej kwincie. (Można grać na dwóch klawiaturach.)

A. Bertalotti.

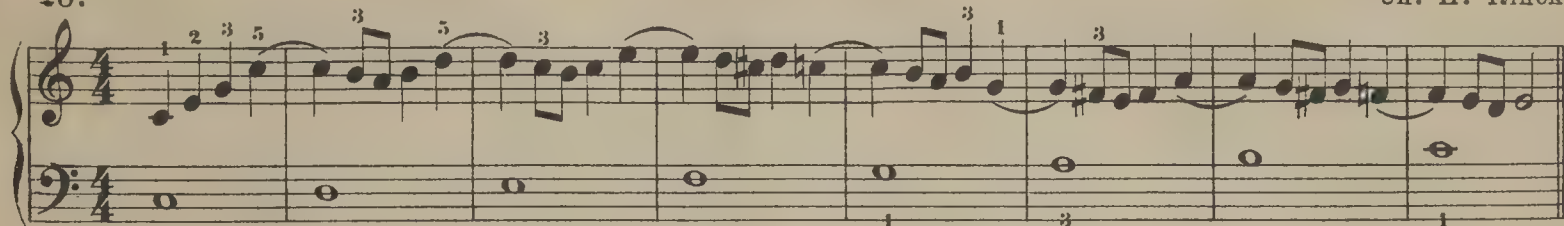


## 4) PODKŁADANIE I PRZEKŁADANIE PALCÓW.

Tu należy powtórzyć wszystkie gamy majorowe i minorowe (harmoniczne i melodyjne,) oraz gamy chromatyczne i arpeggia.

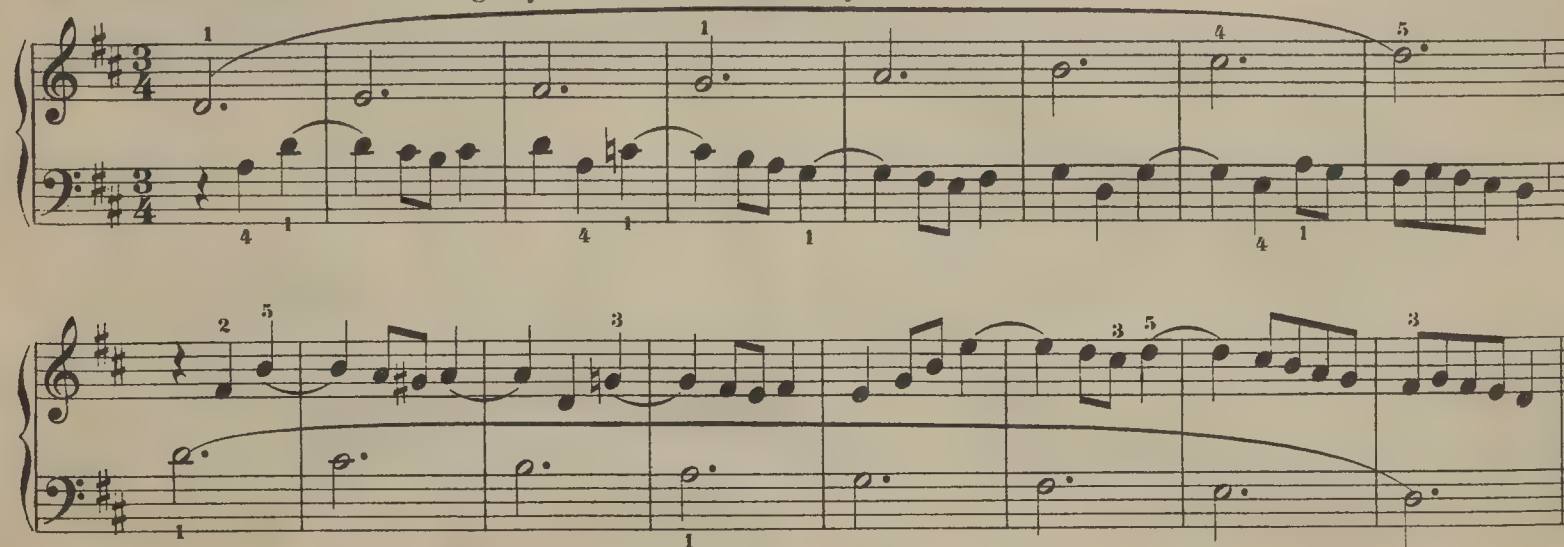
20.

Ch. H. Rinck.



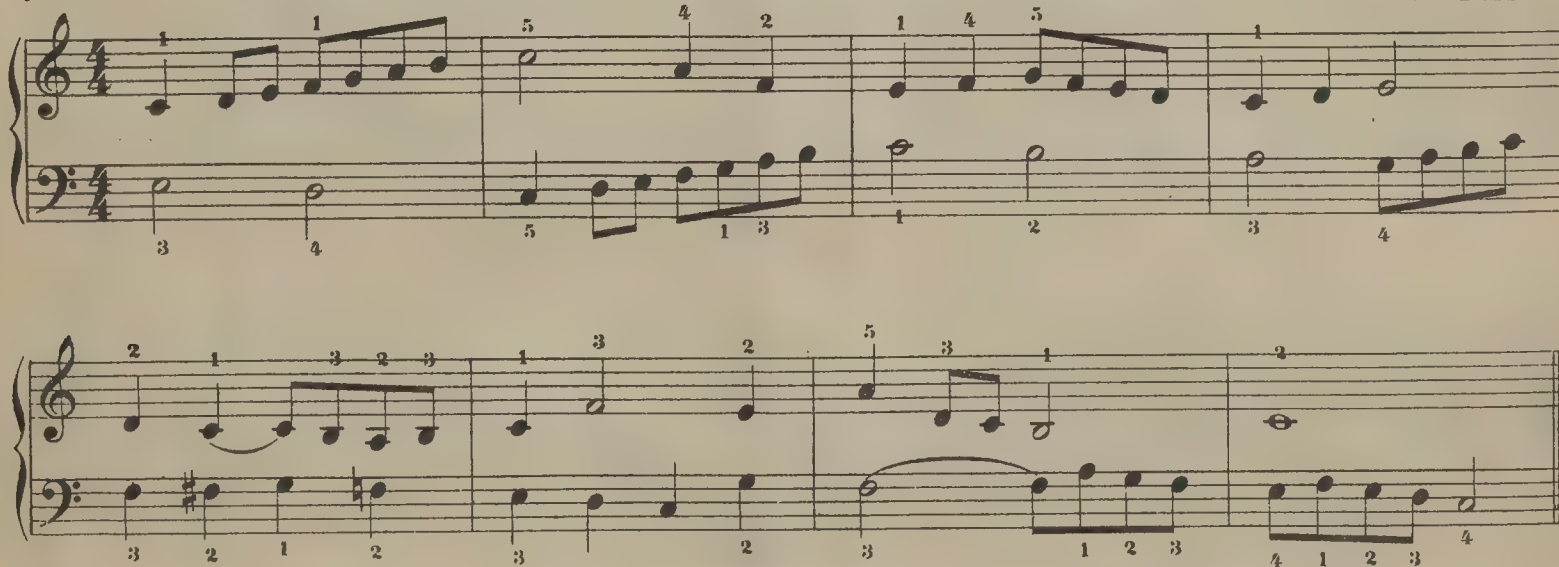
21. Moderato. Mocne głosy. Na dwie klawiatury.

Ch. H. Rinck.



22.

J. Förster.



23.

J. Förster.





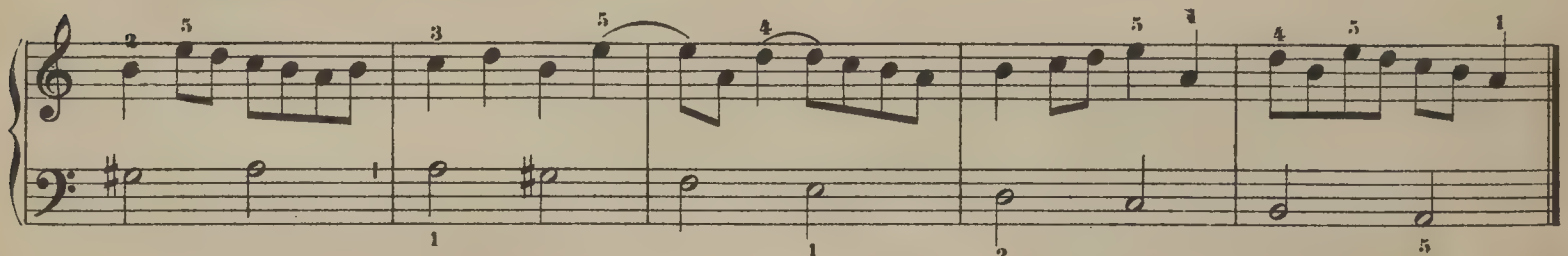
24.

J. Förster.



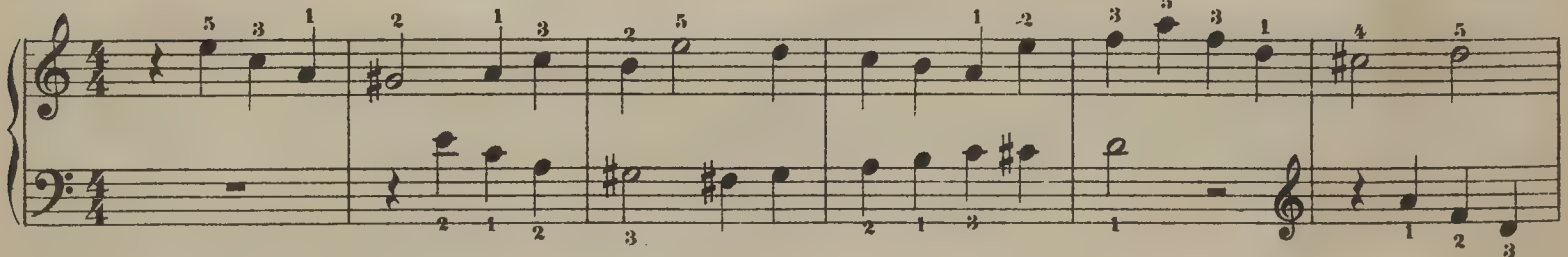
25.

J. Förster.



26.

J. Förster.



27. Moderato.

A. Mühling.





28.

G. Jos. Vogler.

Exercise 28 by G. Jos. Vogler is a piano piece in G major, 4/4 time. It consists of two systems of four measures each. The first system features a treble staff with eighth-note patterns and a bass staff with a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5. The second system continues the melodic and harmonic development, ending with a final G note in the treble staff.

29.

W. Lenartowicz.

Exercise 29 by W. Lenartowicz is a piano piece in B-flat major, 3/4 time. It consists of two systems of six measures each. The first system begins with a whole rest in the treble staff, followed by a melodic line in the bass staff. The second system is marked with '1-a volta.' and '2-a volta.' for the first two measures, indicating a repeat with variations. Fingerings are indicated by numbers 1-5.



30. FUGHETTA.  
Allegro moderato.

Ig. Pilecki.

31. Andante.

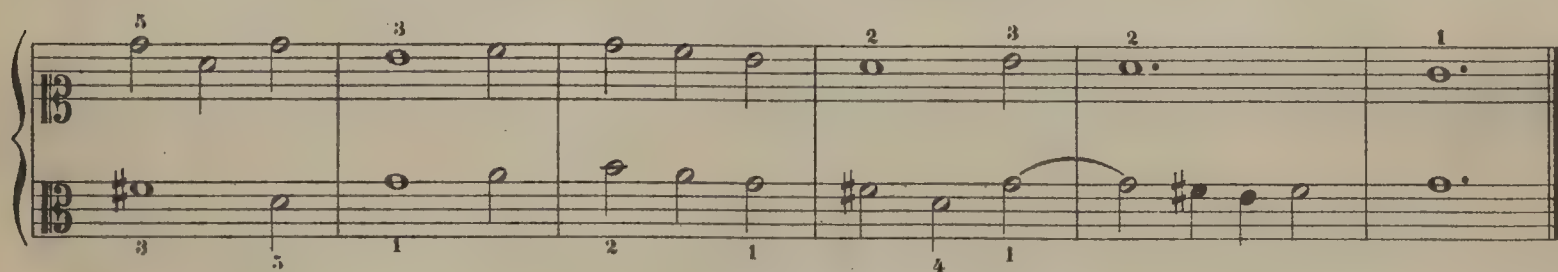
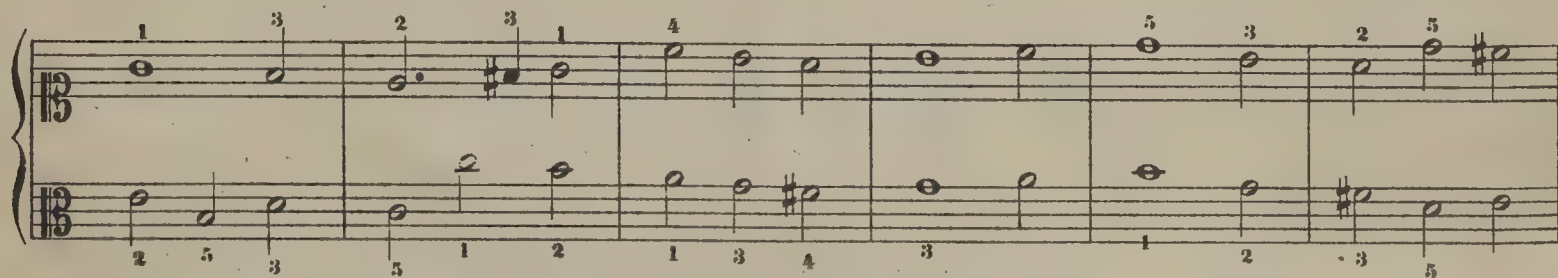
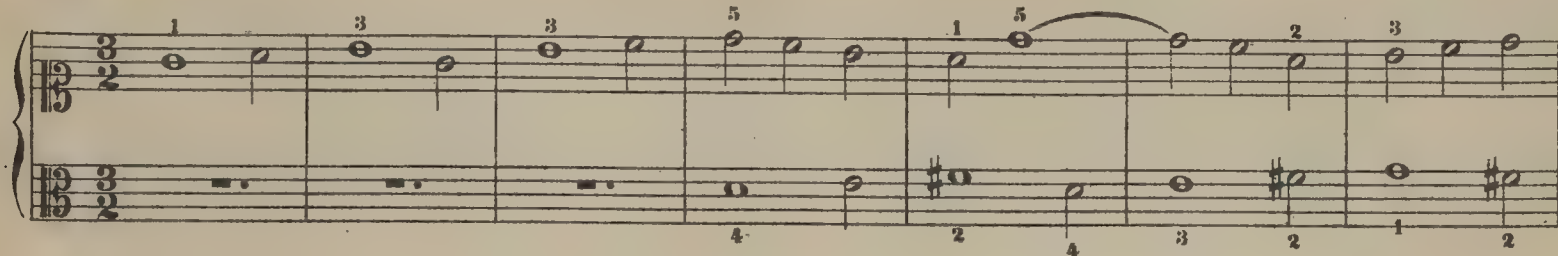
Ch. H. Rinck.



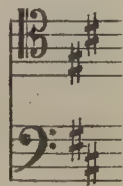
Niech uczeń gra na dwóch klawiaturach, albo też lewą ręką oktawą niżej.

32.

A. Bertallotti.



Niech uczeń gra powyższe ćwiczenie w następującej transpozycji:



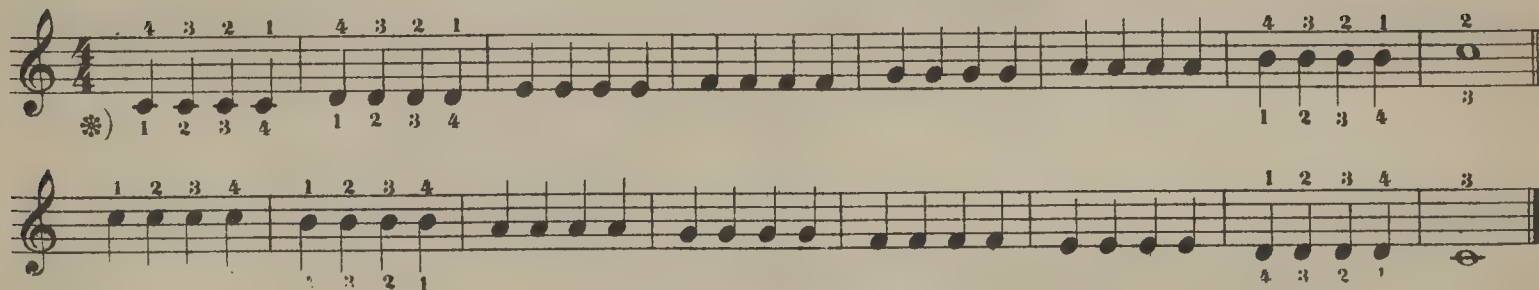


## 5) ZMIANA PALCÓW.

## a) GŁOŚNA ZMIANA PALCÓW.

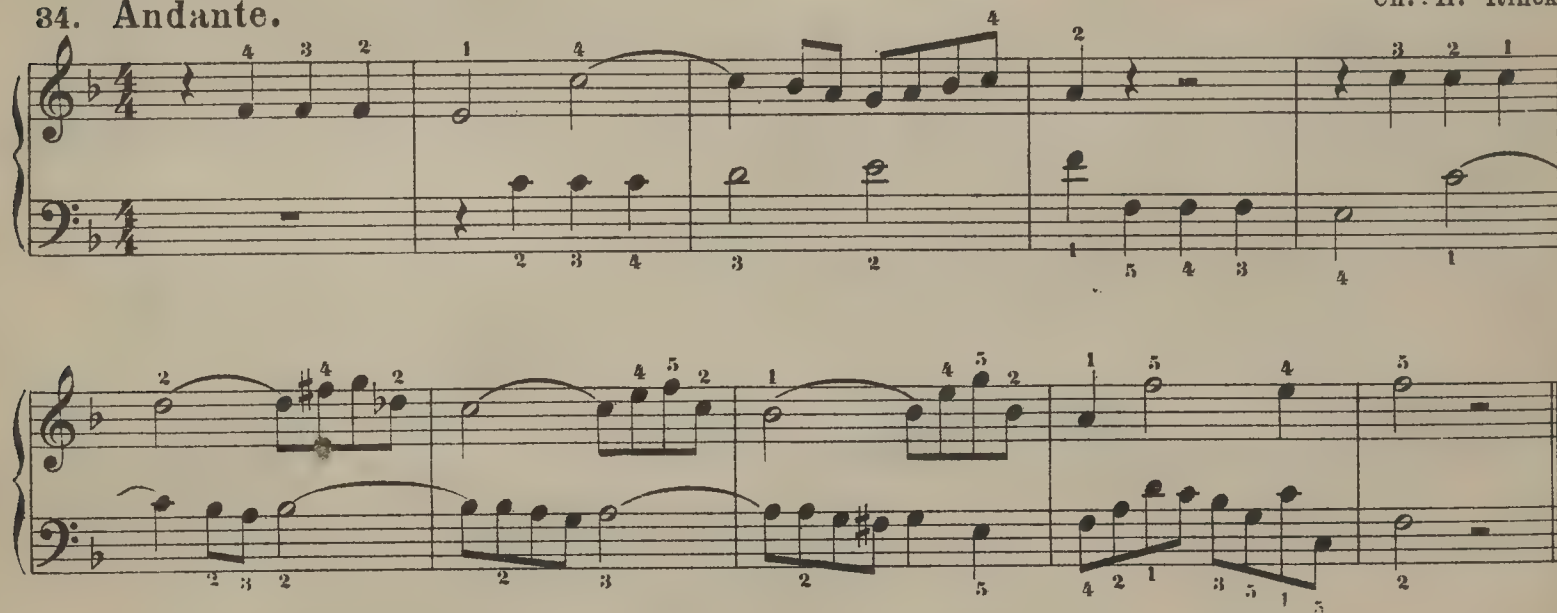
(Nie grać razem, lecz każdą ręką oddzielnie. Lewa ręka gra oktawą niżej.)

33.



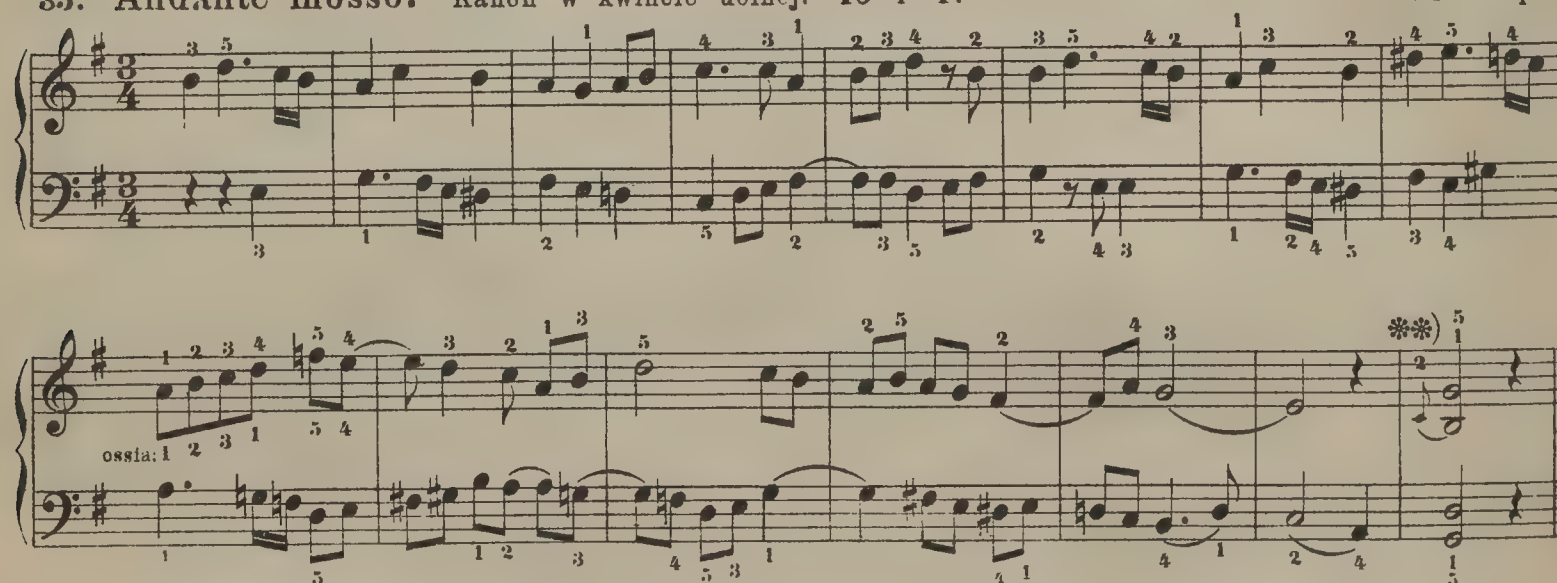
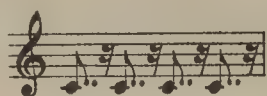


34. Andante.

Ch. H. Rinek.



35. Andante mosso. Kanon w kwincie dolnej. 16' i 4'.

Wł. Rzepko.

\*) Wykonanie:  i t.d. W prędszem tempie: \*\*) Wykonanie: 



### 36. Kanon w ruchu przeciwnym.

\*). Wł: Rzepko:

36. Kanon w ruchu przeciwnym.

4) Wł. Rzepka

ossia: 1

ossia: 1

ossia: 2 1 3 2

ossia: 2 1 3 2

ossia: p.r.

37. II Man. 8' i 4'.

A. Bertalotti.

I Man. 8' i 16'.

87. II Man. 8' i 16'. A. Bertalotti

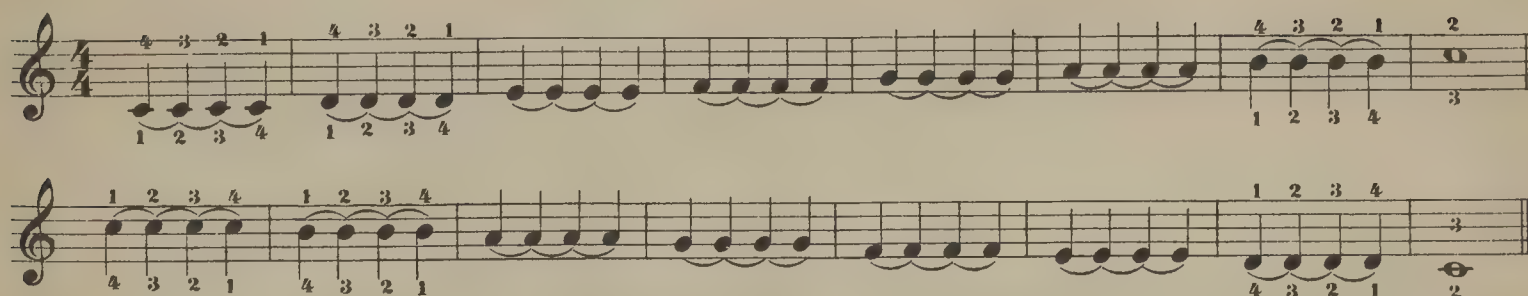
The musical score is for a piece titled "II Man. 8' i 16'" by A. Bertalotti. It is written for two staves, likely representing the right and left hands of a piano. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and fingerings (numbers 1-5). A repeat sign is present at the end of the piece. The manuscript is on aged, slightly discolored paper.

\* ) Ze zbioru pod tytułem: Ku czci Najśw. Maryi Panny. VI preludyi. W przyjacielskim upominku H. Makowskiemu.



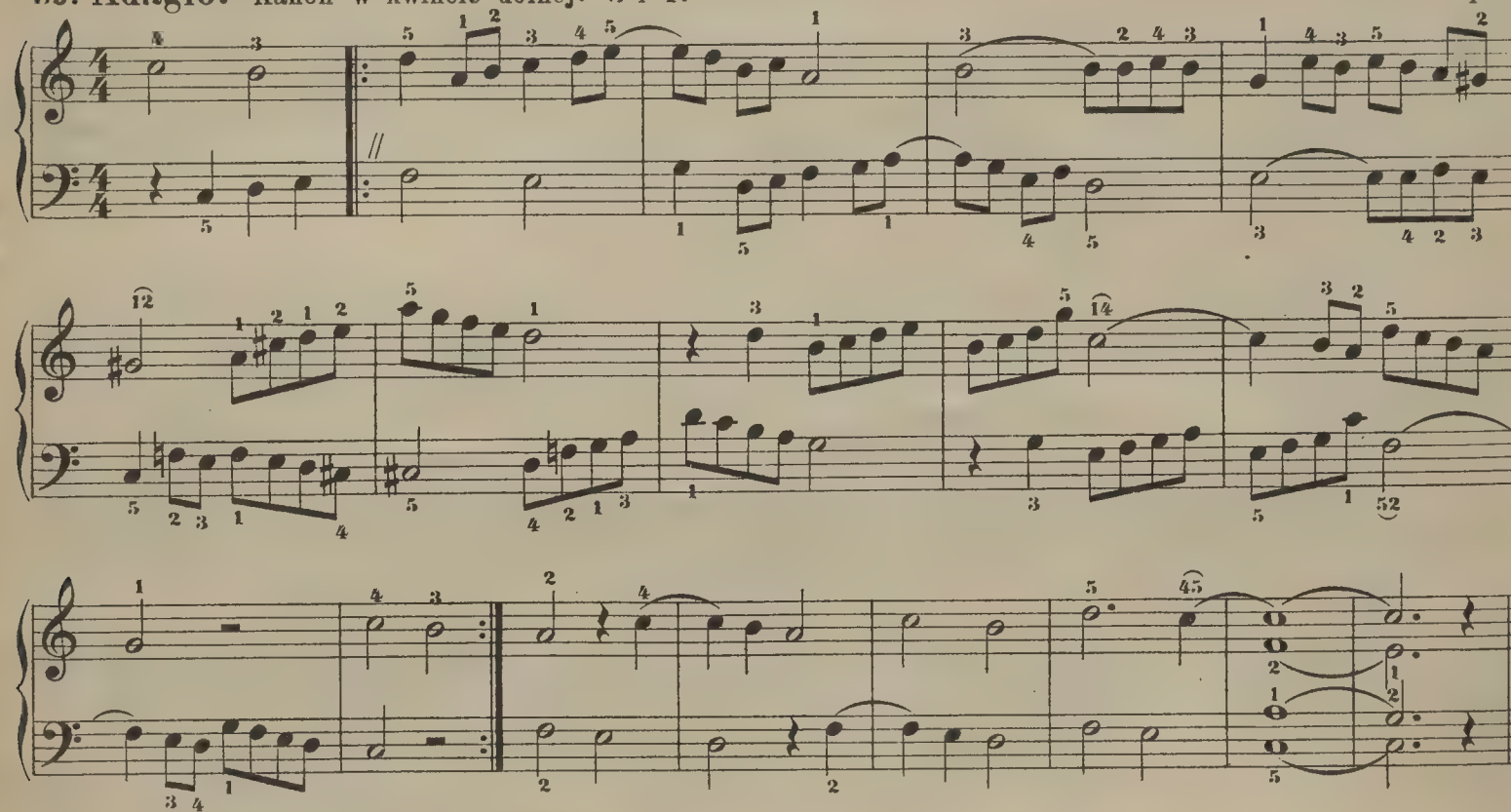
## b) CICHĄ ZMIANĄ PALCÓW.

38. Każda ręka oddzielnie. Lewa ręka oktawą niżej.



39. Adagio. Kanon w kwincie dolnej. 8' i 4'.

Wł. Rzepko.



6) PRZEKŁADANIE CZWARTEGO I TRZECIEGO PALCA PRZES PIĄTY I TRZECIEGO PRZES CZWARTY, ORAZ PODKŁADANIE PIĄTEGO PALCA POD CZWARTY, LUB POD TRZECI, I CZWARTEGO POD TRZECI.

Każda ręka osobno.

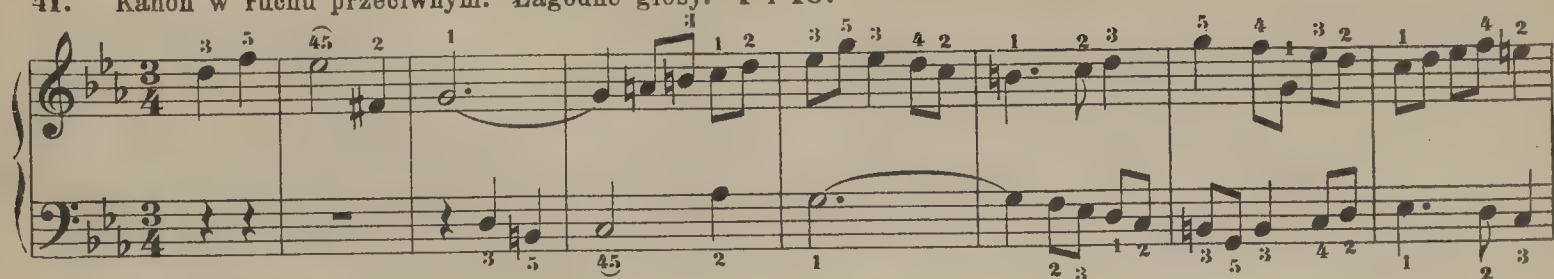
40. Lewa ręka gra oktawą niżej.





## 41. Kanon w ruchu przeciwnym. Łagodne głosy. 4' i 16'.

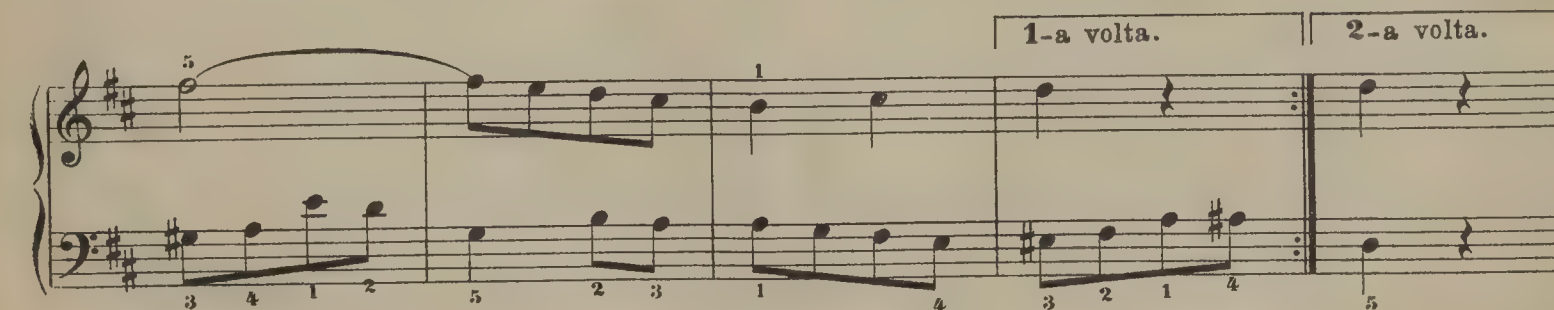
\*) Wł. Rzepko.



## PRELUDJUM.

## 42. Andante.

Wł. Rzepko.



\*) Ze zbioru pod tytułem: KU CZCI NAJSW. MARYI PANNY. VI PRELUDYI.



## II. ĆWICZENIA TRZYGŁOSOWE.

19

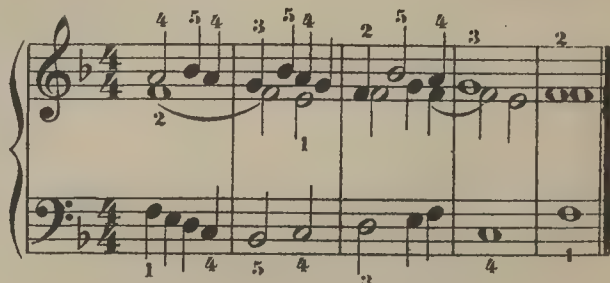
### 1) PALCOWANIE ZWYCZAJNE.

43.

F. Schneider.

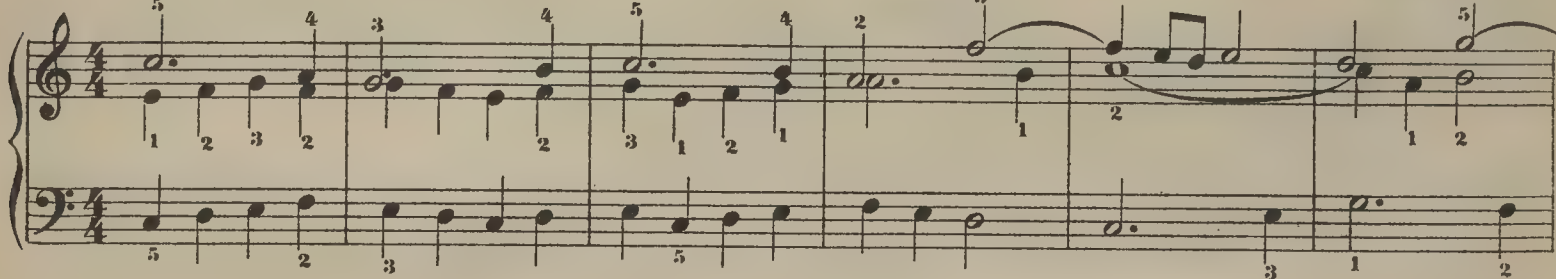
44.

A. G. Ritter.



45.

J. Furmanik.



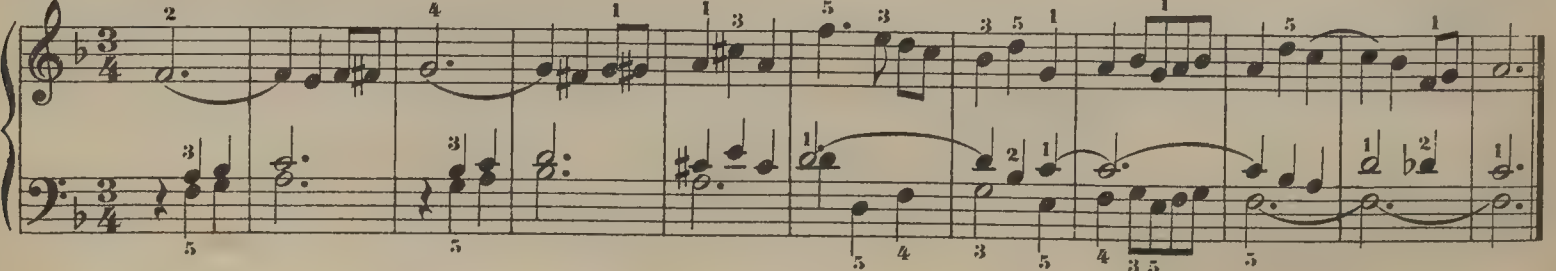
46.

J. Furmanik.



47.

J. Furmanik.









i. P. r.

i. P. r.

L. r.

49.

M. Surzyński.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature has one sharp (F#), and the time signature is 3/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a simple harmonic accompaniment with quarter and eighth notes. The score includes fingerings (1-5) and a final double bar line with repeat dots.

50.

M. Surzyński.

The musical score for "The Bird Song" is presented in a standard two-staff format. The treble staff contains the melody, which begins with a quarter rest followed by a series of eighth and quarter notes, often beamed together. The bass staff provides a harmonic accompaniment, primarily using eighth and quarter notes. The key signature of two flats (B-flat major) is indicated by two flat symbols on the bass staff. The 4/4 time signature is shown at the beginning of both staves. Fingerings are indicated by numbers 1-5 above or below notes. Articulation marks, such as slurs and accents, are used throughout the piece to guide the performer. The score is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together.

51.

A. G. Ritter.

51.

4 5 1 2 4 5 1 2 4 5 1 2 1 2 5 4 3 4 5 2 1 4 5 2

3 5 1 3 5 1 3 5 1 5 5 2 3 1 5



52.

F. Schneider.

53.

F. Schneider.

54.

M. Surzyński.

55. Moderato.

A. Mühling.



Kanon z głosem dopełniającym.

\*) W. Rzepko.

## 56. Allegretto.

56. Allegretto. Musical score for piano accompaniment, 3/4 time. The score consists of three systems of music. The first system has 12 measures, the second 12 measures, and the third 12 measures. Fingerings are indicated by numbers 1-5. The key signature has one sharp (F#).

## 57. Con moto.

A. Mühling.

57. Con moto. Musical score for piano accompaniment, 3/4 time. The score consists of three systems of music. The first system has 12 measures, the second 12 measures, and the third 12 measures. Fingerings are indicated by numbers 1-5. The key signature has one sharp (F#).

\*) Ze zbioru pod tytułem: KU CZCI NAJŚW. MARYI PANNY. VI PRELUDYI.

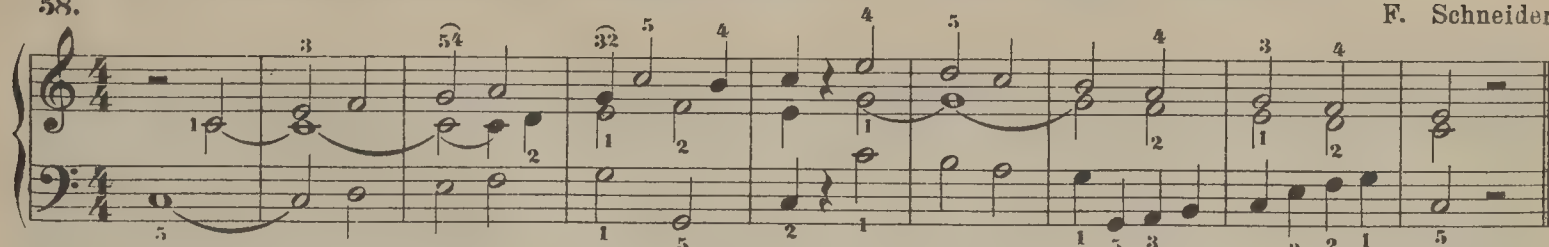
G 4970 W



## 3) PRZEKŁADANIE I PODKŁADANIE DŁUŻSZYCH PALCÓW.

58.

F. Schneider.



59.

F. Schneider.



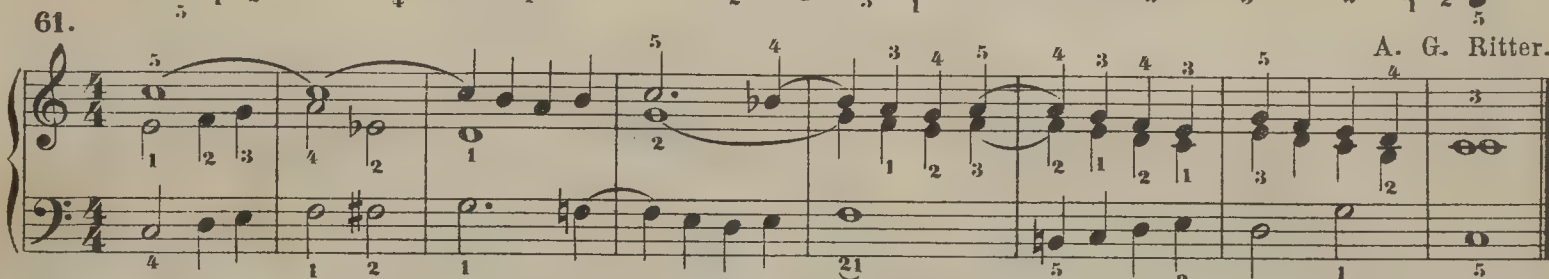
60.

A. G. Ritter.



61.

A. G. Ritter.



62.

\*) W. Rzepko.



\*) Ze zbioru pod tytułem: KU CZCI NAJSW. MARYI PANNY. VI PRELUDYI.



## 4) PRZESUWANIE PALCA NA INNY KLAWISZ.

Przesuwanie palca na inny klawisz może mieć miejsce tylko w razach wyjątkowych. Przesuwania palca najłatwiej dokonać z czarnego klawisza na biały. Przy posuwaniu 1 lub 5 palca z białego klawisza na sąsiedni biały należy palec cokolwiek podnieść, a to w celu otrzymania gry łącznej (legato). Należy unikać posuwania palca z białego klawisza na sąsiedni czarny w głosach skrajnych.

63.

A. G. Ritter.



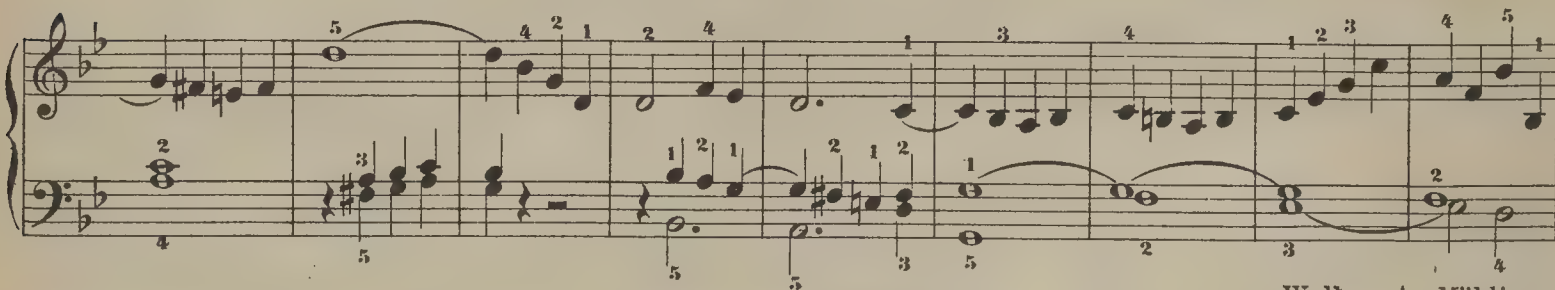
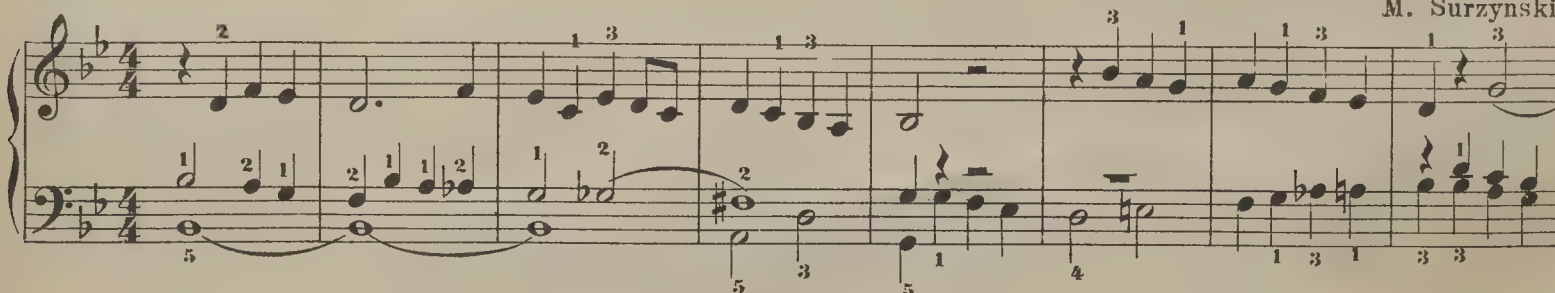
64.

J. G. Herzog.



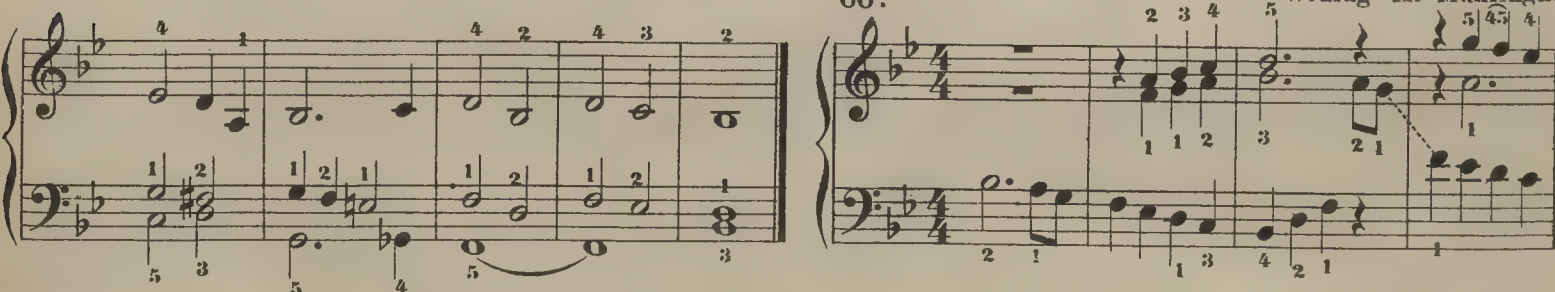
65.

M. Surzyński.



66.

Według A. Mühlinga.





## 67. Moderato.

W. Kruziński

## 5) PODZIAŁ GŁOSU ŚREDNIEGO POMIĘDZY OBIEDWIE RĘCE.

Grając poniższe preludja, należy zachowywać ścisłe legato przy zmianie rąk.

68.

A. G. Ritter.

69. Andante.

Chr. H. Rinck.



## 70. Andante.

M. Surzyński.

70. Andante. M. Surzyński.

The score for exercise 70 is in 4/4 time and consists of four systems of piano accompaniment. Each system has a treble and bass staff. The music features various fingerings, slurs, and dynamic markings. The key signature has one sharp (F#).

Grać także w as moll.

## 71. Moderato.

M. Surzyński.

71. Moderato. M. Surzyński.

The score for exercise 71 is in 4/4 time and consists of three systems of piano accompaniment. Each system has a treble and bass staff. The music features various fingerings, slurs, and dynamic markings. The key signature has two sharps (F# and C#).



## 5) UTWORY TRZYGŁOSOWE TRUDNIEJSZE.

UWAGA. Gdyby poniżej umieszczone utwory przedstawiały dla któregośkolwiek z uczniów pewną trudność, to można przystąpić do nich dopiero po przegraniu utworów czterogłosowych do strony 51 włącznie.

## 72. FUGA TRZYGŁOSOWA. (Na temat obcy.)

Lento. M. M. ♩ = 60.

K. Rzepko.

The musical score is a three-voice fugue in 4/4 time, marked Lento (M.M. ♩ = 60). It is composed by K. Rzepko. The score is written for three voices (treble, middle, and bass clef) and includes various musical notations such as notes, rests, and ornaments. The key signature has one sharp (F#). The score is divided into five systems, each containing three staves. The first system starts with a treble clef, followed by a middle clef, and then a bass clef. The second system starts with a middle clef, followed by a bass clef, and then a treble clef. The third system starts with a treble clef, followed by a middle clef, and then a bass clef. The fourth system starts with a middle clef, followed by a bass clef, and then a treble clef. The fifth system starts with a treble clef, followed by a middle clef, and then a bass clef. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Pedal points (p.r.) are marked in several measures. The key signature has one sharp (F#).

NB. Sposób łatwiejszy.

The musical score is a two-staff piece (treble and bass clef) in 4/4 time. It is a simpler version of the fugue. The key signature has one sharp (F#). It includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. The text "i t. d." is written below the staff.



## 73. Andante.

M. Surzyński.

73. Andante. M. Surzyński.

The score for exercise 73 is in G major (one sharp) and 4/4 time. It consists of two systems of grand staves. The first system has four measures, and the second system has four measures. The music features a variety of fingerings and articulations, including slurs, accents, and dynamic markings like 'mf' and 'f'. The right hand often plays chords and moving lines, while the left hand provides a steady accompaniment with some melodic fragments.

## FUGHETTA.

## 74. Moderato.

M. Surzyński.

74. Moderato. FUGHETTA. M. Surzyński.

The score for exercise 74 is in E-flat major (three flats) and 4/4 time. It consists of two systems of grand staves. The first system has four measures, and the second system has four measures. The music is a fugue, characterized by a single melodic line in the right hand and a simple accompaniment in the left hand. The right hand features a variety of fingerings and articulations, including slurs, accents, and dynamic markings like 'f' and 'mf'. The left hand provides a steady accompaniment with some melodic fragments.



## 75. Andante.

M. Surzyński.



First system of musical notation, measures 1-4. Treble and bass staves with fingerings and articulation marks.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and articulation marks.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and articulation marks.

## 76. Andante.

Stefan Surzyński.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and articulation marks.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and articulation marks.

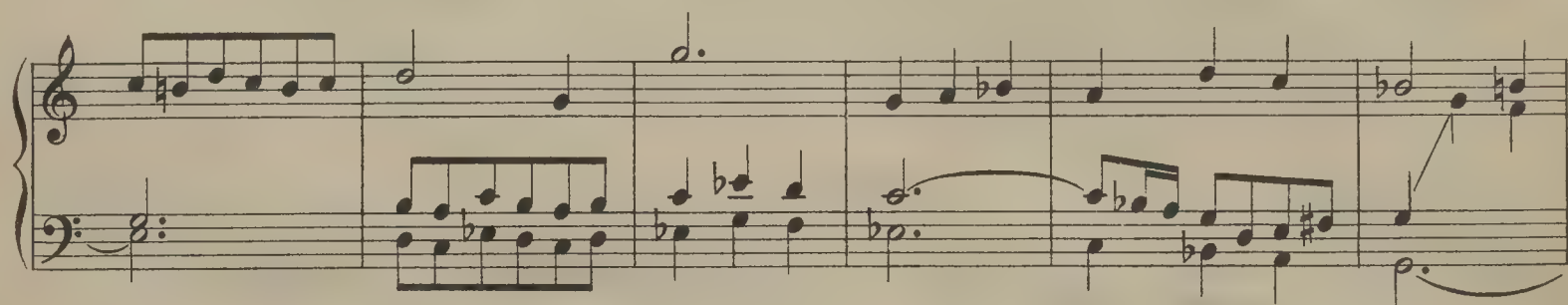
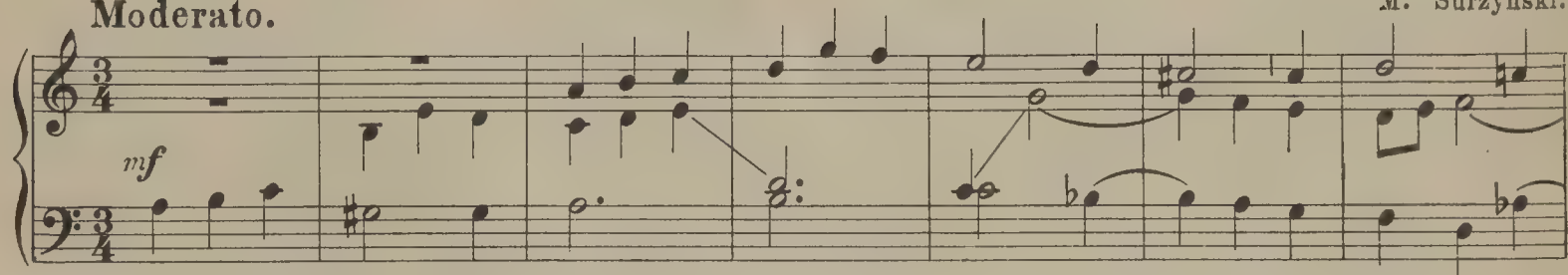
Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings and articulation marks.

Seventh system of musical notation, measures 25-28. Treble and bass staves with fingerings and articulation marks.



## Moderato.

M. Surzyński.



UWAGA. Palcowanie do powyższego utworu uczeń powinien sam napisać.



# KANON.

33

78. Larghetto.

P. Maszyński.

*legatissimo*

*p*

cre - scen - do

*dimin.*



This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The music is written in a key with two sharps (F# and C#) and a 4/4 time signature. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano), *cresc.* (crescendo), *poco* (poco), *dimin.* (diminuendo), *pp* (pianissimo), and *riten.* (ritardando). Articulation marks like accents and slurs are used throughout. The piece concludes with a double bar line and repeat signs.

System 1: Treble staff starts with a 4-measure phrase, followed by a 5-measure phrase, then a 1-measure phrase, a 3-measure phrase, a 4-measure phrase, a 5-measure phrase, and a 4-measure phrase. Bass staff has a 5-measure phrase, a 4-measure phrase, a 3-measure phrase, a 4-measure phrase, a 5-measure phrase, a 4-measure phrase, and a 3-measure phrase.

System 2: Treble staff starts with a 2-measure phrase, followed by a 3-measure phrase, a 4-measure phrase, a 5-measure phrase, a 4-measure phrase, a 3-measure phrase, a 4-measure phrase, a 5-measure phrase, a 4-measure phrase, a 3-measure phrase, a 4-measure phrase, and a 5-measure phrase. Bass staff has a 4-measure phrase, a 4-measure phrase, a 5-measure phrase, a 3-measure phrase, a 1-measure phrase, a 5-measure phrase, a 4-measure phrase, a 3-measure phrase, a 5-measure phrase, a 4-measure phrase, a 5-measure phrase, and a 2-measure phrase.

System 3: Treble staff starts with a 4-measure phrase, followed by a 5-measure phrase, a 3-measure phrase, a 4-measure phrase, a 5-measure phrase, a 4-measure phrase, a 5-measure phrase, a 5-measure phrase, and a 5-measure phrase. Bass staff has a 3-measure phrase, a 4-measure phrase, a 5-measure phrase, a 4-measure phrase, a 5-measure phrase, a 4-measure phrase, a 3-measure phrase, a 1-measure phrase, and a 5-measure phrase.

System 4: Treble staff starts with a 5-measure phrase, followed by a 1-measure phrase, a 3-measure phrase, a 4-measure phrase, a 5-measure phrase, a 4-measure phrase, a 5-measure phrase, a 5-measure phrase, and a 5-measure phrase. Bass staff has a 5-measure phrase, a 5-measure phrase, a 4-measure phrase, a 3-measure phrase, a 2-measure phrase, a 1-measure phrase, a 2-measure phrase, a 4-measure phrase, and a 1-measure phrase.

System 5: Treble staff starts with a 5-measure phrase, followed by a 3-measure phrase, a 5-measure phrase, a 4-measure phrase, a 5-measure phrase, a 4-measure phrase, a 3-measure phrase, a 4-measure phrase, a 5-measure phrase, a 4-measure phrase, a 3-measure phrase, and a 4-measure phrase. Bass staff has a 2-measure phrase, a 3-measure phrase, a 4-measure phrase, a 1-measure phrase, a 4-measure phrase, a 5-measure phrase, a 5-measure phrase, a 4-measure phrase, a 4-measure phrase, and a 3-measure phrase.

System 6: Treble staff starts with a 4-measure phrase, followed by a 5-measure phrase, a 5-measure phrase, a 5-measure phrase, a 5-measure phrase, a 5-measure phrase, a 5-measure phrase, and a 5-measure phrase. Bass staff has a 5-measure phrase, a 5-measure phrase, a 5-measure phrase, a 5-measure phrase, a 5-measure phrase, a 5-measure phrase, a 5-measure phrase, and a 5-measure phrase.



79. Andantino.  $\text{♩} = 69.$ 

J. S. Bach.

First system of musical notation (measures 1-4). The piece is in 2/4 time, key of B-flat major. The right hand starts with a melody marked *mf*, featuring triplets and slurs. The left hand provides a bass line starting with a *p* (piano) dynamic. Fingerings are indicated by numbers 1-5.

Second system of musical notation (measures 5-8). The right hand continues the melodic line with *mf* dynamics. The left hand has a *p* dynamic. The system concludes with a *p* dynamic marking in the right hand.

Third system of musical notation (measures 9-12). The right hand features a *cresc.* (crescendo) marking. The left hand has a *p* dynamic. Measure numbers 35, 21, and 45 are written below the first three measures of the system.

Fourth system of musical notation (measures 13-16). The right hand has a *mf* dynamic. The left hand has a *p* dynamic. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation (measures 17-20). The right hand has a *mf* dynamic. The left hand has a *p* dynamic. Fingerings are indicated by numbers 1-5. The system concludes with a *p* dynamic marking in the right hand.



*mf*

*p*

*f*

*dim.*

*p*

*dim.*

*cresc.*

*f rit. dim.*

M

G 4970 W



80. Andante. M. M. ♩ = 80.

J. S. Bach.

*pp* *sempre molto legato*

*cresc.*

*f* *dim.* *cresc.*

*f* *dimin.* *p* *tr* *pp*



1

*f*

*p*

*cresc.*

*dim.*

*cresc.*

*dimin.*

*cresc.*

*f*

*più f*

*cresc.*

*f*

*pp*

*rallent.*



81. FUGA.  
Andantino. M. M. ♩ = 63.

39  
Karol Rzepko.



The musical score consists of seven systems, each with a treble and bass staff. The key signature has two flats (B-flat major), and the time signature is 4/4. The notation includes various musical symbols: notes, rests, slurs, and fingerings (numbers 1-5). Specific markings include 'ossia:' in the second system and a '\*' symbol in the sixth system. The piece ends with a double bar line and repeat dots.

\* Przesunięcie palca na całym tonie.

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# III. ĆWICZENIA CZTEROGŁOSOWE.

Podług A. G. Rittera.

83.

a. Także i w c-moll.

b. Także i w c-moll.

c. Także i w E-dur.

d. Także i w c-moll.

e. Także i w c-moll.

f. Także i w f-moll.

84.

a.

b.

c.

d.

e.

f.



The image displays ten musical exercises, labeled g through q, arranged in three rows. Each exercise is written for piano in 4/4 time, spanning two staves (treble and bass). Fingerings are indicated by numbers 1 through 5. Exercises g, h, i, k, l, m, n, o, p, and q are in G major or its relative minor, while exercise j is in E major. Exercises g, h, i, k, l, m, n, o, p, and q are in 4/4 time, while exercise j is in 3/4 time. Some exercises include slurs and ties.

UWAGA. Ćwiczenia pod N<sup>o</sup> 84 należy transponować do następujących tonacji: litera a do tonacji: c, G, g, D, d, A, a, E, e, H, h, Fis, Des, es, f. Litera b do tonacji: b, f, Es, es, As, as, fis, cis. Litera c: c, G, g, D, d, A, a, E, e, H, h, Fis, fis. Litera d do tonacji: B, b, f, Es, es, As, as, Des, ces. Litera e do tonacji: G, g, C, c, d, e, h, fis, cis, gis, f, b, es. Litera f do tonacji: D, A, H, Fis. Litera g do tonacji: F, B, As, Des. Litera h do tonacji: c, G, g, D, d, A, a, E, H, Fis, Cis, F, f. Litera i do tonacji: Es, es, B, b, fis, cis, gis. Litera k do tonacji: h. Litera l do tonacji: c, G, g, D, d, A, a, E, e, H, fis, cis. Litera m do tonacji: b, F, f, Es, es, As, as, Des, ces. Litery: n, o, p, q do wszystkich tonacji majorowych i minorowych.

Wielkie litery oznaczają tonacje majorowe, a małe litery oznaczają tonacje minorowe.



## PRELUDJA CZTEROGŁOSOWE WE WSZYSTKICH TONACJACH.

85.

F. Schneider.

Exercise 85 is in 4/4 time. The right hand features a melody with various intervals and fingerings (1-5). The left hand provides a harmonic accompaniment with chords and single notes. A 32-measure repeat sign is present in the middle of the piece.

86. Andante.

Wł. Lochmann.

Exercise 86 is in 3/4 time, marked Andante. The right hand has a melodic line with many slurs and fingerings. The left hand has a more active accompaniment. Dynamics include piano (p) and forte (f).

This block continues exercise 86. It includes a 'molto ritenuto' marking, indicating a significant slowing down of the tempo. The musical notation continues with complex fingerings and slurs.

87. Andante.

Ch. H. Rinck.

Exercise 87 is in 4/4 time, marked Andante. The right hand has a melodic line with many slurs and fingerings. The left hand has a more active accompaniment. Dynamics include piano (p).

This block continues exercise 87. It includes a 43-measure repeat sign. The musical notation continues with complex fingerings and slurs.



## 88. Andante.

W. Kruziński.

88. Andante. W. Kruziński. This exercise is in 3/4 time and marked *p*. It consists of two systems of piano accompaniment. The first system is marked *p* and the second system is marked 35. Both systems are in 3/4 time and feature complex fingerings and articulations.

## 89. Moderato.

Ch. H. Rinck.

89. Moderato. Ch. H. Rinck. This exercise is in 4/4 time and marked *Moderato*. It consists of two systems of piano accompaniment. The first system is in 4/4 time and the second system is in 3/4 time. Both systems feature complex fingerings and articulations.

## 90. Moderato.

W. Kruziński.

90. Moderato. W. Kruziński. This exercise is in 4/4 time and marked *Moderato*. It consists of two systems of piano accompaniment. The first system is marked *mf* and the second system is marked *p*. Both systems are in 4/4 time and feature complex fingerings and articulations.



## 91. Andante.

W. Kruziński.

## 92.

H. Makowski.

## 93.

Fr. Schneider.

## 94. Andante.

W. Kruziński.



95.

Ch. H. Rinck.

96.

Fr. Schneider.

97.

L. E. Gebhardi.

98.

Andante.

M. Brosig.



99.

C. Ett.

100.

C. Ett.

101.

J. van Eyken.

102.

Con moto. Moene glosy.

G. E. Eberlin.

103.

J. G. Töpfer.



104.

C. Ett.

105.

L. Pearsall.

106.

C. Ett.

107.

Ch. H. Rinok.



## 108. Moderato.

W. Kruziński.

## 109.

J. Ch. Rinek.



110.

C. Ett.

Exercise 110 by C. Ett. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of two staves. The right staff begins with a treble clef and a key signature change to two flats. The left staff begins with a bass clef and a key signature change to two flats. The piece features various fingerings and articulations, including a 'p.r.' (piano right) marking. The notation includes eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-5 above or below notes.

Continuation of exercise 110. The notation continues with eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord in the right hand.

111.

W. Kruziński.

Exercise 111 by W. Kruziński. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of two staves. The right staff begins with a treble clef and a key signature change to two flats. The left staff begins with a bass clef and a key signature change to two flats. The piece features various fingerings and articulations, including a 'p.r.' (piano right) marking. The notation includes eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-5 above or below notes.

Continuation of exercise 111. The notation continues with eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord in the right hand.

Continuation of exercise 111. The notation continues with eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord in the right hand.



112.

J. Ch. Rinok.

112. J. Ch. Rinok.

113. Moderato.

W. Kruziński.

113. Moderato. W. Kruziński.

114. Allegretto.

W. Kruziński.

114. Allegretto. W. Kruziński.



# KRZYŻOWANIE GŁOSÓW.

PSALM 136.

115. Andante.

Chwalcie Pana z dobroci Jego nieprzebranej.

M. Gomółka.

Z „Muzyki kościelnej” Ks. Dr. J. Surzyńskiego.

G 4970 W



# UTWORY CZTEROGŁOSOWE DŁUŻSZE.

UWAGA. Utwory, w których brak palcowania, niech uczeń opaleuje sam.

## PRELUDIUM.

G. Roguski.

116. Moderato, con moto.



## PRELUDIUM NA TEMAT KOŁĘDY.

117. Allegro mod<sup>to</sup>

P. Maszyński.

The musical score is written for piano and organ. It consists of six systems of music. The first system begins with a forte (*f*) dynamic. The second system continues the melodic and harmonic development. The third system introduces a *sostenuto* marking and a forte (*f*) dynamic. The fourth system features a piano (*p*) dynamic and includes fingerings: 5 3 1 5 2 4 and 4 2. The fifth system begins with a *cresc.* (crescendo) marking and a forte (*f*) dynamic. The sixth system concludes the piece with sustained chords in the bass.



First system of musical notation, featuring a treble and bass staff. The treble staff begins with a *mf* dynamic marking, and the bass staff begins with a *p* dynamic marking. The system concludes with a *p* dynamic marking.

Second system of musical notation, featuring a treble and bass staff. The treble staff includes dynamic markings of *cresc.*, *poco*, *a*, *poco*, and *ff*. The bass staff includes a *poco* dynamic marking.

Third system of musical notation, featuring a treble and bass staff. The treble staff includes dynamic markings of *rit.* and *tempo allegro*. The bass staff includes a *tempo allegro* dynamic marking.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff begins with a *dolce* dynamic marking. The system concludes with a *dolce* dynamic marking.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff includes a *cresc.* dynamic marking. The system concludes with a *Largo.* tempo marking and a *ff* dynamic marking.



## PRELUDJUM.

G. Roguski.

118. Moderato con moto.

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in B-flat major (two flats). The time signature is 2/4. The piece is marked 'Moderato con moto' and starts with a piano (p) dynamic. The score is divided into five systems. The first system includes a piano (p) marking. The second system includes a '21' marking. The third system includes 'prawa' and 'lewa' markings. The fourth system includes 'prawa' and 'lewa' markings. The fifth system includes 'lewa' and '21' markings. The piece concludes with a final cadence in the bass staff.



First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). Bass staff contains a supporting line with fingerings (5, 4, 4, 5, 4, 4, 5). A 'pr. 1.' marking is present in the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with ornaments and fingerings. Bass staff continues the supporting line with fingerings (4, 3, 2, 3, 3, 3, 5, 4, 3).

Third system of musical notation. Treble and bass staves. Treble staff features a series of ornaments (4, 5) and fingerings. Bass staff continues with fingerings (5, 4, 5, 4, 5, 3, 2, 1, 2, 4). A 'pr.' marking is present in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff continues with ornaments and fingerings. Bass staff continues with fingerings (5, 4, 5, 5, 3, 4, 3, 4, 3, 2).

Fifth system of musical notation. Treble and bass staves. Treble staff continues with ornaments and fingerings. Bass staff continues with fingerings (3, 4, 1, 3, 2, 3, 5, 3, 1, 2, 4, 3, 2, 1, 3, 4). A 'pr. 1.' marking is present in the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff continues with ornaments and fingerings. Bass staff continues with fingerings (4, 3, 3, 1, 3, 2, 1, 3, 2, 1, 4, 2, 1, 1, 2, 4). A 'pr. 1.' marking is present in the treble staff.



119. Andante mosso.

piu lento.

Wł. Rzepko.

119. *Andante mosso.*

*piu lento.*

**Tempo I.**

45 43 35 24

4 2 4 3 5 2 3 4 5 4 5 4

1 2 1 1 1 1 1 1 1 1 1 1

l.r. p.r.

5 3 2 1 2 4 1 3 5 2 1 2 1

[illegible][illegible]



A musical score for the song "The Rose Tree". It features two staves: a treble staff and a bass staff, both in G major (one sharp). The melody is written in the treble staff, starting with a quarter rest followed by eighth notes G4-A4-B4, C5-B4-A4, and G4-F#4-E4. Fingerings are indicated by numbers 1-5 above the notes. The bass staff provides accompaniment, starting with a whole rest, then moving through various chords and single notes like D4, E4, F#4, and G4. The piece concludes with a final chord in the bass staff.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The music is in common time (C). The score consists of two systems. The first system has three measures, and the second system has three measures. The voice part is written on a single staff, and the piano accompaniment is written on two staves (treble and bass). The piano part includes fingerings (1-5) and a dynamic marking of *p.f.* (pianissimo). The melody is simple and catchy, with a clear 3/4 beat structure. The piano accompaniment provides a steady harmonic foundation.

120. *(legatissimo)* Wł. Rzepko.

[illegible][illegible]

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are several fingerings indicated by numbers 1 through 5 above the notes. A repeat sign is present at the end of the first line of music, and a double bar line with repeat dots follows. The score is presented in a clear, legible format with a light background.

\*) Ze zbioru pod tytułem: KU CZCI NAJŚW. MARYI PANNY VI PRELUDYI.



121. FUGHETTA (na temat pieśni ludowej „Gwiazdo śliczna”)  
Andante. M. M. ♩ = 72.

Wł. Rzepko.

The musical score is written for piano and right hand. It is in A major (three sharps) and 3/4 time. The tempo is Andante, with a metronome marking of ♩ = 72. The score consists of six systems of music. The piano part (left hand) and the right hand part are both present in every system. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5). The piece concludes with a final cadence in the right hand.



First system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). The music includes various fingering numbers (1-5) and articulation marks such as slurs and accents. The bass staff has a long note with a slur underneath.

Second system of musical notation, concluding with the instruction *sempre ritard. al Fine.* The treble staff features a final cadence with a double bar line. The bass staff continues with a long note and a slur.

122. FUGA.  
Con moto. Peine organy.

G. Kuhnau

First system of musical notation for the FUGA, in 4/4 time. The treble staff begins with a whole rest. The bass staff starts with a quarter note G4, followed by a series of eighth and sixteenth notes. Fingering numbers are provided for the bass line.

Second system of musical notation for the FUGA. The treble staff features a series of eighth notes and a half note. The bass staff continues with a series of eighth notes and a half note. Fingering numbers are provided for both staves.

Third system of musical notation for the FUGA. The treble staff features a series of eighth notes and a half note. The bass staff continues with a series of eighth notes and a half note. Fingering numbers are provided for both staves.



This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation includes various musical notes (quarter, eighth, sixteenth, and dotted notes), rests, and fingerings (numbers 1-5). Some systems also include slurs, ties, and dynamic markings. The key signature is one sharp (F#). The systems are arranged in a vertical column, with each system occupying approximately one-sixth of the page. The notation is clear and legible, with fingerings and slurs indicating specific performance techniques.

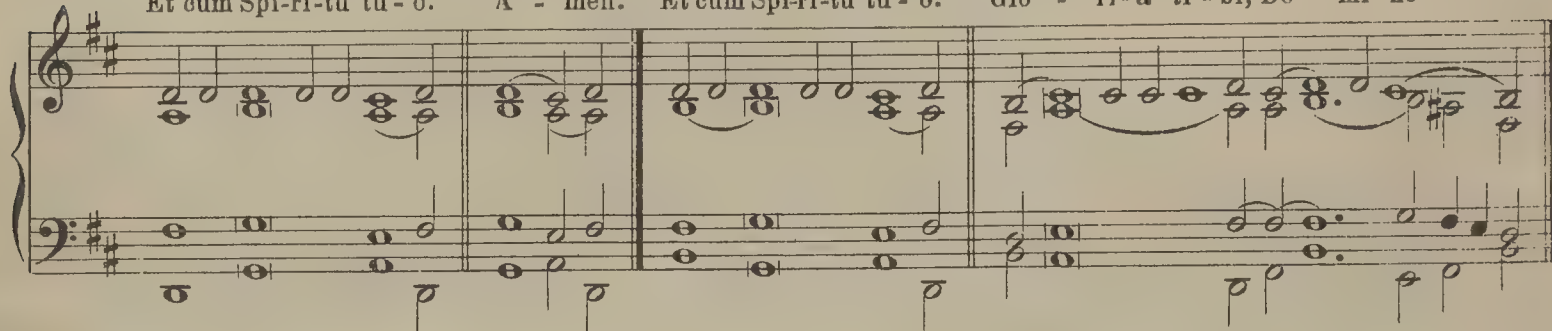


## ODPOWIEDZI W CZASIE MSZY ŚWIĘTEJ PODŁUG MELODY POLSKICH.

123.

A. Odpowiedzi przy oracjach.      B. Odpowiedzi na ewangelję.

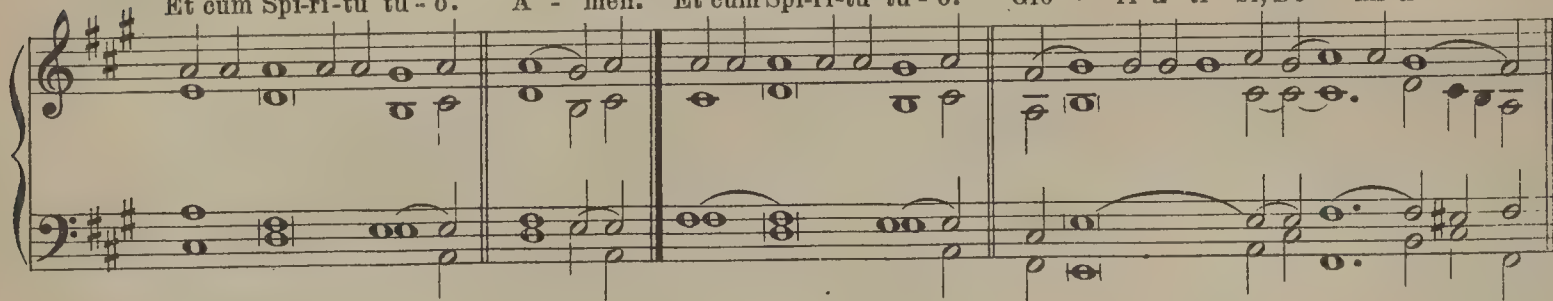
Et cum Spí-ri-tu tu - o.      A - men.      Et cum Spí-ri-tu tu - o.      Gló - ri-a ti - bi, Dó - mi-ne



**UWAGA I.** Powyższe odpowiedzi transponować do następujących tonacyi: Es, E, F, Fis, G, As; odpowiedź zaś „GLORIA TIBI, DOMINE” do tonacyi: c, cis, d, dis, e, f. Wielkie litery oznaczają tonacje majorowe; małe litery oznaczają tonacje minorowe.

A. Odpowiedzi przy oracjach.      B. Odpowiedzi na ewangelję.

Et cum Spí-ri-tu tu - o.      A - men.      Et cum Spí-ri-tu tu - o.      Gló - ri-a ti - bi, Dó - mi-ne.



**UWAGA II.** Powyższe odpowiedzi transponować do tonacyi: B, H, C, Des, D, Es; odpowiedź zaś „GLORIA TIBI, DOMINE” do tonacyi: g, gis, a, b, h, c.

**UWAGA III.** Polskie melodje do odpowiedzi na PREFACJĘ, na PATER NOSTER, na PAX DOMINI SIT SEMPER VOBISCUM, na ITE MISSA EST, na BENEDICAMUS DOMINO i na REQUIESCANT IN PACE nie różnią się wcale od rzymskich; dla tego też nie podajemy ich tutaj wcale, odsyłając ucznia do odpowiedzi mszalnych Schildknechta, księdza dr. Kowalskiego i t. d.



## DOMINICA II POST PASCHA. S. SEPULCHRI D. N. JESU CHRISTI.

(NIEDZIELA II PO WIELKIEJ NOCY. ŚWIĘTO GROBU P. N. JEZUSA CHRYSTUSA.)

124.

INTROITUS. Modus VII transpositus. INTROIT. Ton VII transponowany.

In di - e il - - la

e - rit ra - dix Jes - se, qui stat in si - gnum po - pu - ló - rum:

i - psum gen - tes de - pre-ca - bún - - tur, al - le-lú - ja:

et e - - rit se-púl-chrum e - jus glo - - ri-ó - - sum,

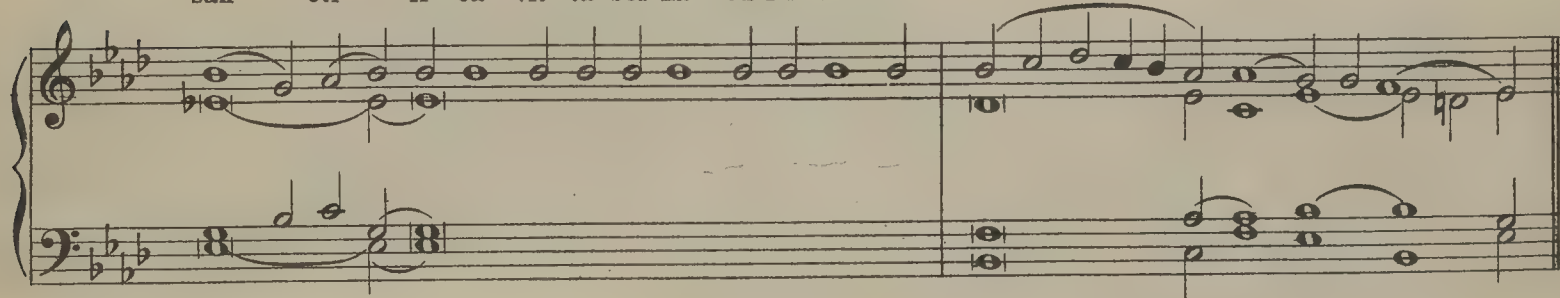
al - le - lú - ja, al - le - - - lú - - ja.



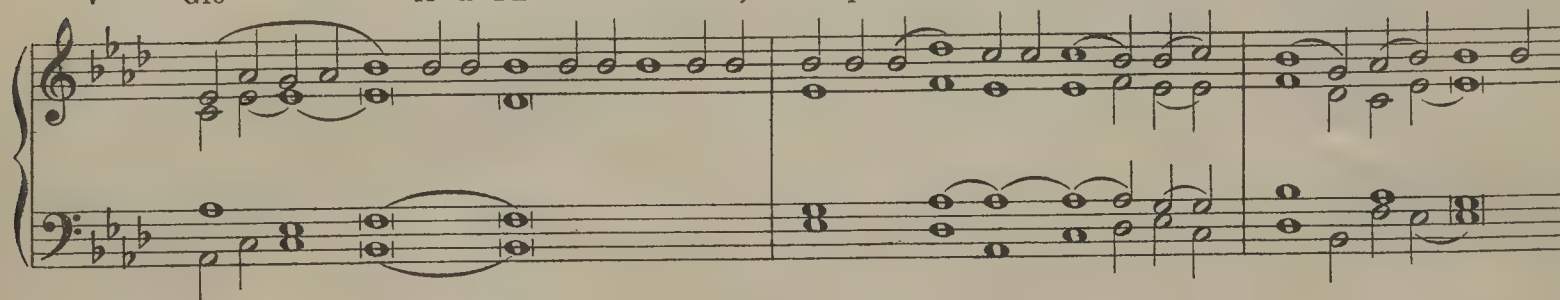
Ps. Flú - mi-nis ím - pe-tus lae-tí - fi-cat ci-vi-tá - - tem De - i:



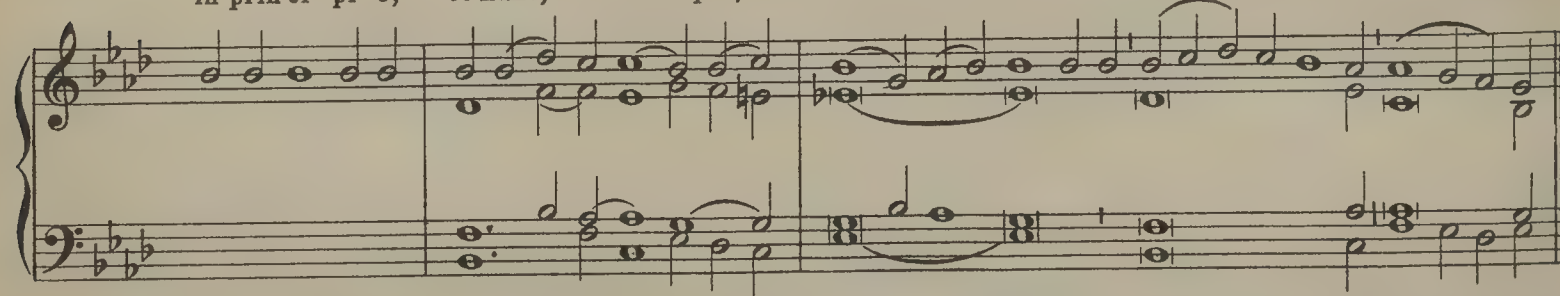
san - cti - fi-cá-vit ta-ber-ná - cu-lum su - um Al - - - tís - si-me.



V Gló - - - ri-a Pa-tri et Fí-li-o, et Spi-rí - tu-i san - cta. Si - cut e - rat



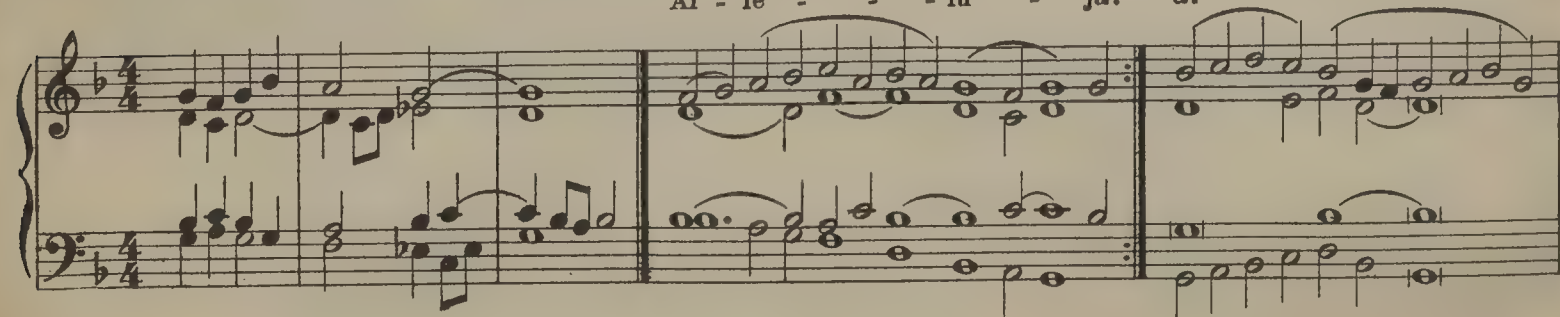
in prin-cí-pi-o, et nunc, et sem - per, et in sae-cu-la sae - cu-ló-rum. A - men.



Repetitur INTROITUS ad PSALMUM.  
Powtarza się INTROIT do PSALMU.

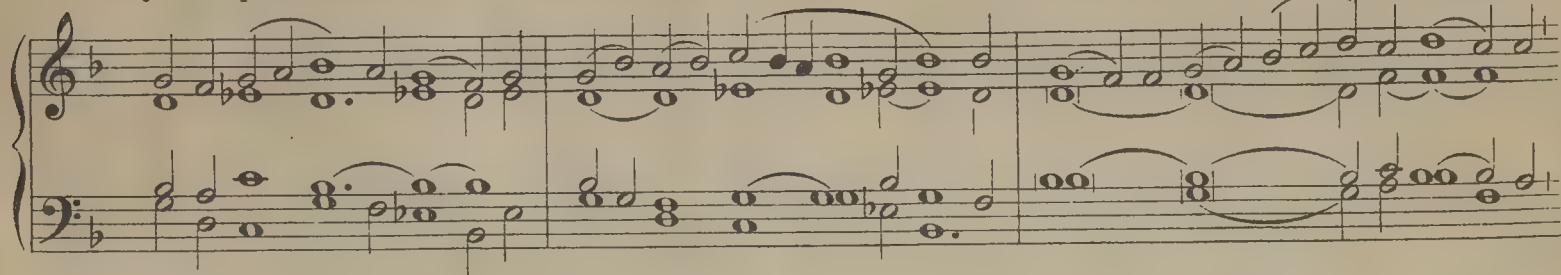
ALLELUJA. Modus II transpositus. Ton II trasponowany.

Al - le - - lú - ja. a.

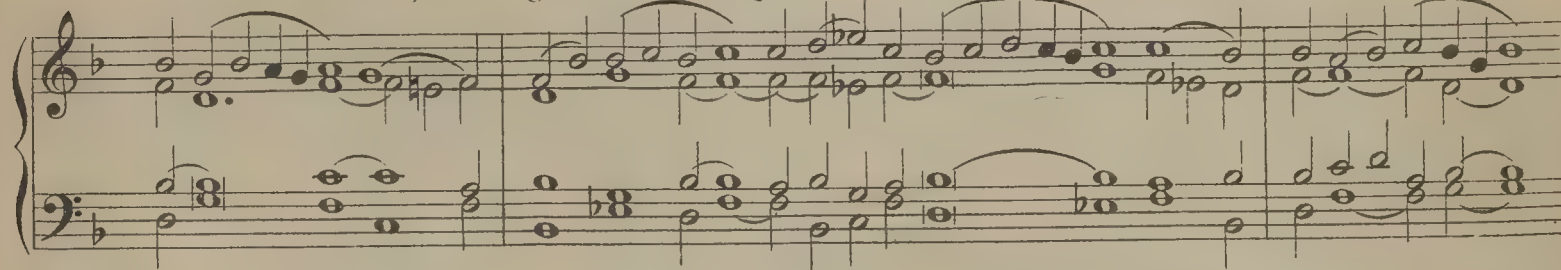




V. Qui ex-spé - etant mor - tem, et non ve - - nit qua - si ef - fo - di-én - tes,

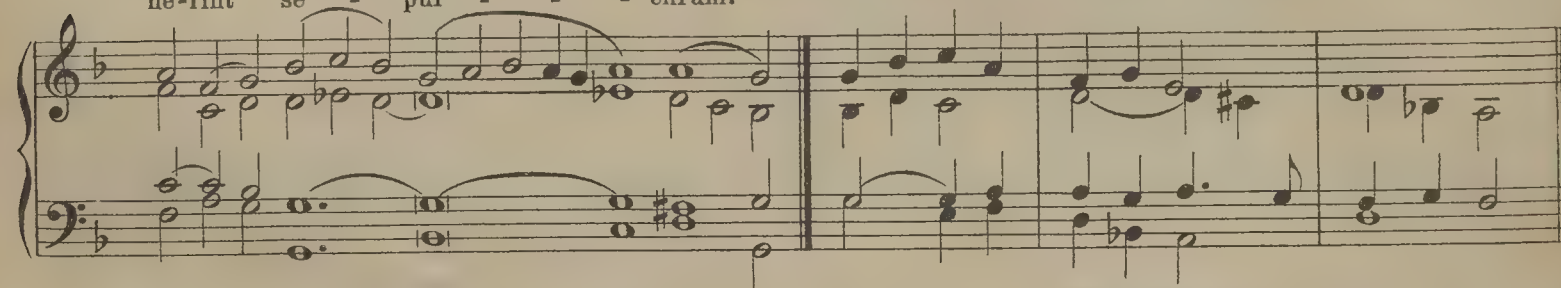


the-sau - rum, gau-dént - que ve - he-mén - - ter, cum in - ve - -



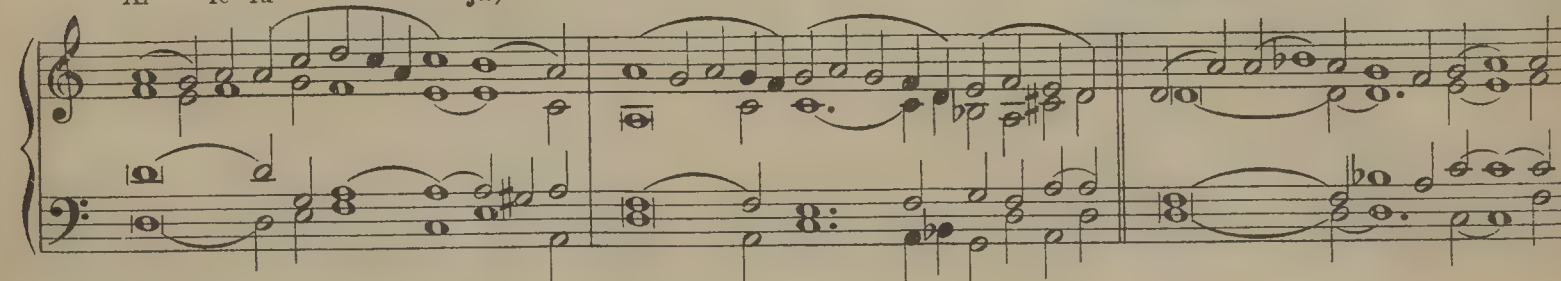
ne-rint se - pul - - - chrum.

Modulatio ad 2 Alleluja. Modulacja do 2 Alleluja.

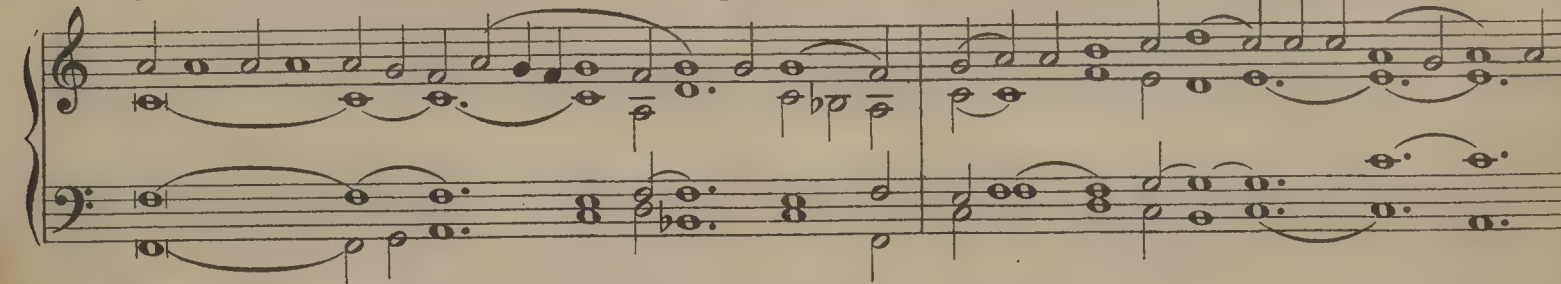


Al - le lú - - ja, a.

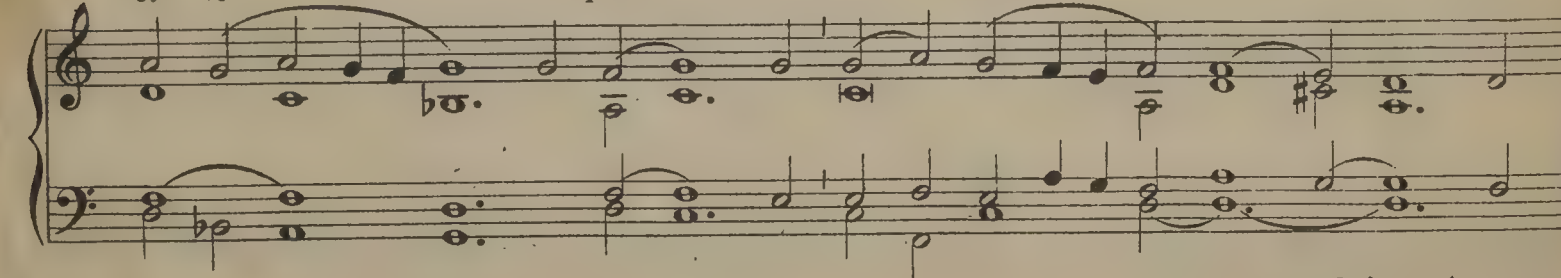
V. Cur - ré - bant du-o si - mul,



et il - le á - li-us di-scí - - - pu-lus prae - cu-cúr-rit cí - ti-us Pe - tro,



et ve - - - nit pri - or ad mo - - nu - - mén - tum.



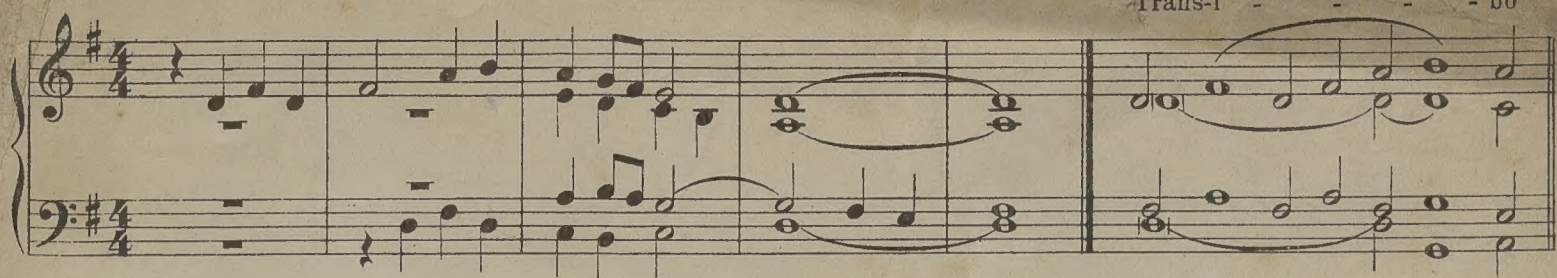
Alleluja, ut supra.

Alleluja, jak wyżej.

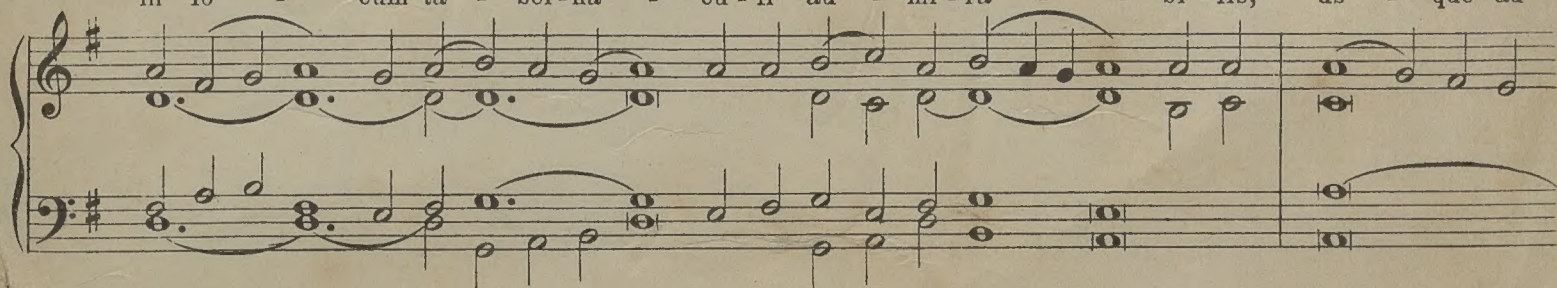


OFFERTORIUM. Modus VII transpositus. Ton VII transponowany.

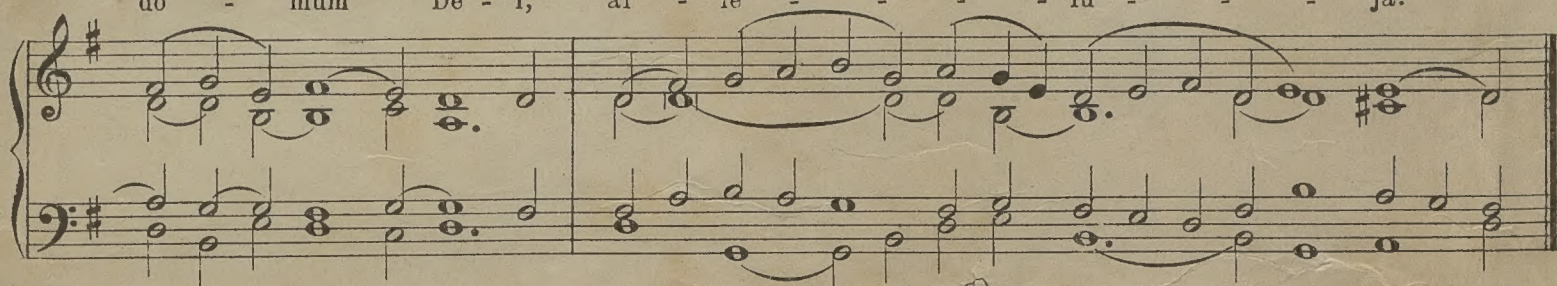
67



in lo - cum ta - ber-ná - cu-li ad - mi-rá - bi-lis, us - que ad

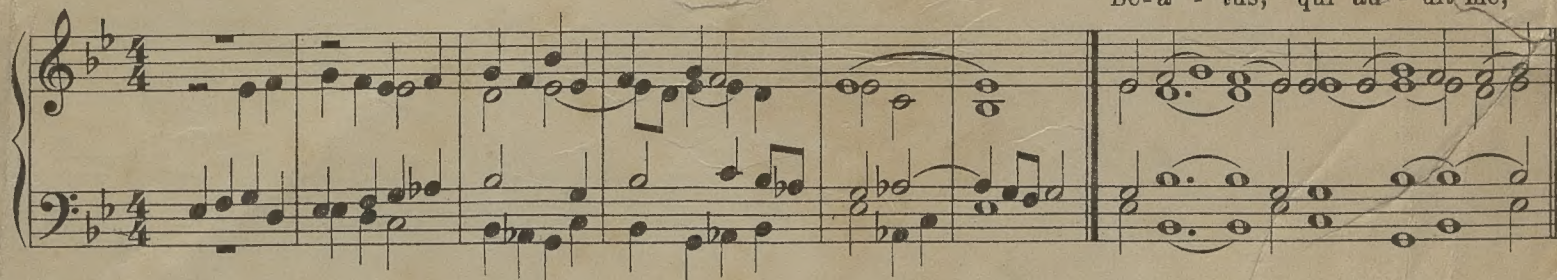


do - mum De - i, al - le - - - - - lú - - - - - ja.

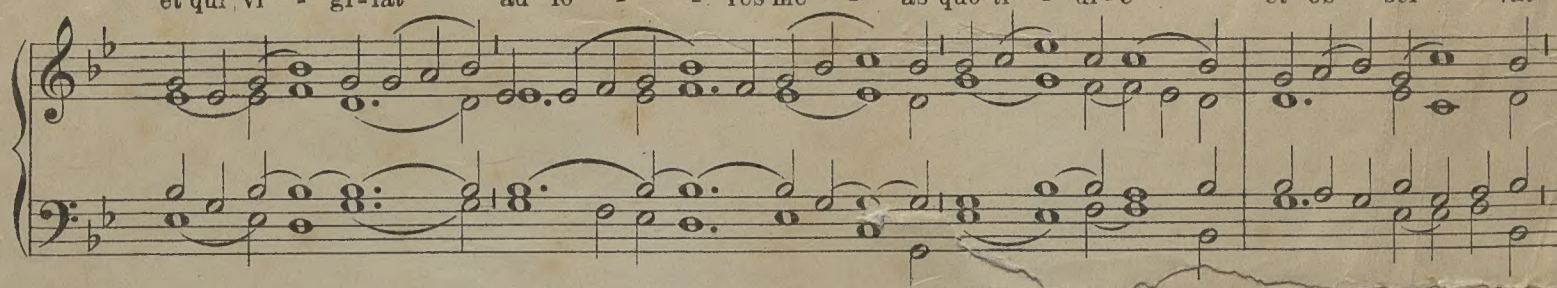


COMMUNIO. Modus V transpositus. Ton V transponowany.

Be-á - tus, qui au - dit me,



et qui ví - gi-lat ad fo - - res me - as quo-tí - di-e et ob - sér - vat



ad po - stes ó - sti-i me - i, Al-le - - - - - lú - - - - - ja.

